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ARCHÆOLOGICAL SURVEY OF INDIA.

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VOLUME XVIII, PART I.

N.-W. PROVINCES AND OUDH:

VOLUME III.

FATHPUR-SIKRI.

ARCHÆOLOGICAL SURVEY OF INDIA.

THE MOGHUL ARCHITECTURE

OF

FATHPUR-SIKRI:

DESCRIBED AND ILLUSTRATED

BY

EDMUND W. SMITH,

ARCHÆOLOGICAL SURVEY, NORTH-WESTERN PROVINCES AND OUDH.

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PREFACE.

Previous to the retirement of Dr. James Burgess, C.I.E., from the Directorship of the Archæological Survey Department of India, it was decided that the monumental buildings in the wonderful and beautiful City founded by Akbar at Faṭhpûr-Sîkrî, and often likened to Pompei, should be surveyed. For this purpose I, accompanied by four native draughtsmen, proceeded thither at the end of October 1889. Later on the staff was supplemented by three other men. The work, one of magnitude, as any one familiar with the City knows, occupied parts of four cold seasons, the remainder of the time being spent in delineating the ancient remains unearthed at Mathurâ and Râmnagar by Dr. Führer. A rule was formulated by the late Director-General that an exhaustive and final survey should be made of each place visited; and in order to give effect to this,—owing to the great size of the remains and the intricate nature of the detail,—time had of necessity to be expended. By some, unacquainted or only superficially so with the City, it may be thought that unnecessary labour has been bestowed upon the work, but those to whom it is known, and who are best qualified to form an opinion, may think otherwise. Several of the buildings have enormous frontages, extending to three hundred and fifty and four hundred feet, whilst others are so heavily laden with detail that hardly a square inch remains uncarved. Fergusson in speaking of them says—"It is impossible to conceive anything so picturesque in outline, or any building carved to such an extent, without the smallest approach to being over-done or in bad taste."

The City, some seven miles in circumference, stands twenty-three miles south-west of Âgrah, and was built during the years 1569 and 1605 A.D., or about the time of our Queen Elizabeth. It is enclosed on three sides by embattlemented stone walls. The fourth, the west side, is now open, but formerly it was protected by a vast lake. There are seven gate-entrances to it, guarded by massive and grim semi-circular bastions. Down the centre of the City, from south-west to north-east, runs a red sandstone ridge, and all the monumental structures with which this Report deals are built upon it. The palaces must have been deserted soon after Akbar's demise, for Finch visited the town in the early part of Jahângîr's time and "found it ruinate, lying like a waste district and very dangerous to pass through at night." It is difficult to say what induced Akbar to found a city in such an out-of-the-way place; but, if tradition can be relied upon, it was owing to the circumstance that after the death of his twin sons he consulted a *fakîr*, Shaikh Salîm Chishtî by name, who lived an ascetic life in a cave on the ridge, as to his chances of having a son and heir, and by whom it was foretold that another son would be born to him who would survive. As presaged so it came to pass, and the child born at Faṭhpûr-Sîkrî was called Salîm after the hermit, and eventually ascended the throne under the name of Jahângîr.

The buildings consist of two classes, religious and domestic, and for beauty and richness of design rank amongst the finest in India. The Great Masjid, a copy

of one at Makkâ and extensively inlaid with marble and enamel, is second to none in the country; and the white marble shrine covering the remains of Salîm Chishtî, is one of the most beautiful specimens of Moghul architecture extant. Of the domestic buildings "Jodh Bai's" palace is the largest, but Râjah Bîr Bal's house and the Turkish Sulṭâna's apartments are the most charming and elegant. Both are minutely carved from top to bottom, exteriorly and interiorly, with geometrical and other patterns. In some cases, such as in the Khwâbgâh and Queen Miriam's house, the brush of the artist has taken the place of the sculptor's chisel, and we find the columns, walls and the ceilings decorated with frescoes. The most curious and striking structures are the Panch Mahal and the Dîwân-î-Khâs. The former, as the name implies, is a five-storied pavilion, the peculiar feature of which is that each story is smaller than that upon which it rests, till at last only a small kiosque upheld on four slender columns forms the topmost floor. The key-note of the design appears to be akin to the plan of a Buddhist Vihâra. The pillars on the first floor, fifty-six in number, are richly sculptured and no two are alike in design. The Dîwân-î-Khâs, or private audience chamber, is generally thought to be the most singular of all the buildings on account of an octagonal column crowned by an enormous circular capital which rises from the centre of the chamber as high as the sills of the upper windows. From the capital four galleries radiate to the four corners of the room, which are corbelled out to receive the quadrant-shaped ends. There are many other important structures, full of interest to the student of Indian architecture, the artist, and the antiquarian, and ranking amongst the foremost are the Turkish Baths. They are built of rubble masonry, and the interior walls are coated in stucco, panelled and profusely decorated with rich incised geometrical patterns, the dados being polished and painted.

No two buildings are alike in design, and each presents a totally different study to the other. To economize time, only the principal and most important structures have been drawn, and although many of the minor fabrics excite one's admiration and are full of charming bits of detail, they have been left unsurveyed. My aim has been to prepare no more drawings than are absolutely necessary to give a complete, useful, and truthful idea of the Moghul architecture of the City. Plans, sections and elevations, indispensible to the practical architect and engineer, and to the proper understanding of the arrangements and construction of the buildings, have been made, and these have been supplemented by large details and photographs. Unfortunately the limited size of the Report precludes the drawings being reproduced to anything like the scale to which they are drawn; but if a demand arose they admit of being published to a much larger scale, and would then form valuable diagrams for Art and Technical Schools.

The size of the work prevents its publication in one volume; so it is proposed to issue it in four Parts. The second Part will deal with Râjah Bîr Bal's house and the palace of "Jodh Bai;" the third with Salîm Chishtî's Shrine, Islâm Khân's Tomb, the Zanâna Rauza, the Hiran Minâr, the Turkish Baths, the Doctors' Quarters, the Mint, the Treasury, the Gates, the Daftar Khâna, &c.; and the fourth Part will be devoted to the religious buildings, and, like Part III, will contain coloured illustrations of the mural decoration and inlaid work.

In preparing the letter-press much reliable information referring to the notables mixed up with the history of the City has been obtained from the *Âîn-i-Akbarî* written by Abul Fazl, Akbar's historian; *The Rulers of India—Akbar*, by Colonel Malleson, and *The Handbook to Agrah*, by H. G. Keene, have also been referred to.

The Introduction to this volume gives an account of Akbar's reign and character, and for this I am indebted to Dr. Führer, in charge of the Epigraphical and Antiquarian Section of this Circle of the Archæological Department. Dr. James Burgess, C.I.E., the late Director of the Department, kindly consented to read through and examine the letter-press and help me in every way. This he has done, and my best thanks are due to him for his valuable assistance.

With the exception of the eleven coloured plates dealing with the frescoes of the Khwâbgâh, prepared by Messrs. W. Griggs and Son, London, all the plates have been reproduced by the photo-lithographic process in the Survey of India Office, Calcutta, and much of their excellence is due to the untiring care and attention bestowed on them by Colonel Waterhouse, and for which I tender him my best thanks.

The Report has been printed at the Camp Branch of the Government Press, North-Western Provinces and Oudh, and I am indebted to Babu P. C. Ghosh, the Assistant in Charge, for the pains he has taken over the proof-sheets; whilst in conclusion I am not unmindful of the services rendered towards the compilation of this work by my staff of native draughtsmen, who under my direction and supervision have prepared the original drawings from which the reproductions have been so ably prepared by Colonel Waterhouse, Mr. P. A. Pope and their assistants working under them.

E. W. SMITH.

NAINI TAL:

The 10*th May* 1894.

INTRODUCTION.

AKBAR THE GREAT.[1]

THE history of the Moghul Emperors of Hindûstân, which nominally extends from A.D. 1525 to 1857, is really contained in much narrower limits. The assured domination of the Moghul Emperors begins with the building up of the Empire by Abul Faṭh Jalâl-ad-dîn Muhammad Akbar Pâdishâh-i-Ghâzî (1556—1605), and practically ends with the death of Muhayyî-ad-dîn Aurangzîb Âlamgîr, the last autocrat of their line, in 1707. Before Akbar there was no Moghul Empire, but only the attempt to create one. After Aurangzîb there was still for a while the framework of an Empire, but no Emperor: the power fell into the hands of Ministers and Viceroys, and political disintegration prepared the way for British expansion. Not much more than half a century had passed since Aurangzîb Âlamgîr was carried to his tomb near Aurangâbâd, when the East India Company began to gather up the fragments that remained of Akbar's Empire, and the Emperor himself became their pensioner (1765).

Of the many famous sovereigns of the East, few are comparable with Akbar, and to him indisputably belongs the first place amongst the rulers of Hindûstân. Not only was he equally great as a man, a warrior, and a statesman, but his reign fell at a time fitted to afford the freest play to his eminent qualities. For in India, too, the sixteenth century was impregnate with energy; in it great political issues were wrought out, and, at the same time, in all provinces of social and intellectual life there was an outburst of vigour and activity which well corresponded to its gigantic external revolutions. As the pivot upon which for fifty years the fates of India revolved during this mighty movement, Akbar's personality is therefore justly adapted to stimulate not only interest, but also that admiration which when once awakened irresistibly constrains us to further inquiry. All over Northern India are found enduring traces of Akbar's activity and the results of his influence, now in magnificent architectural creations as at Faṭhpur-Sîkrî, now in those traditions of his mighty deeds which yet live in the mouths of the peoples of India. Not only is he praised in their annals; but—a fact of much deeper significance—he has become a chief hero of national poetry and legendary lore wherein he is immortalized as the great King who conquered and then protected the Hindûs.

Born at Amarkoṭ in Râjpûtânâ on the 15th October 1542 as the son of Humâyûn Bâdshâh and Hamîda Bânû Bêgam, who as Empress was designated *Maryam Makânî*, Akbar was only in his fourteenth year when he came to the throne; but he possessed a capable guardian in the Turkomân, Bairâm Khân, who commanded the Moghul army and acted as Prime Minister during the

[1] Sources:—*Ṭabaqât-i-Akbarî* by Nizâm-ad-dîn Ahmad Bakhshî; *Akbarnâmah* and *Âîn-i-Akbarî* by Shaikh Abul Fazl Allâmî; *Târîkh-i-Badâonî* or *Muntakhab-al-Tawârîkh* by Mulla Abdul Qâdir Badâonî; *Târîkh* of Qâsim Firishtah; *Tûzak-i-Jahângîrî* or *Wâqi'ât-i-Jahângîrî*.

Emperor's minority. The Hindû General, Hemû, had already seized Dihlî, when Bairâm gave him battle and utterly defeated him (5th November 1556) on the battlefield of Pânîpat, the scene of so many eventful conflicts in Indian history; and the boy-Emperor found himself, at a single blow, master of most of Hindûstân, though his authority in distant parts of his nominal dominions was at first somewhat shadowy. Akbar soon took the reins of power into his own hands. Henceforward for many years his career is a long record of conquest and annexation. Dihlî and Âgrah were his from the day of Pânîpat; Gwâliâr was subdued in 1558, Jaunpûr and Rantambhôr in 1559; in 1561 Mâlwah was overrun, and Burhânpûr in Khândêsh fell in 1562; in 1567 Chitôrgaṛh, the stronghold of the Râjpûts, commanded by Jay Mall, was besieged and stormed, and Râjpûtânâ for a while submitted to the Moghuls. Gujarât, nominally a province of the Empire, rebelled; but was brought into subjection in 1572: Akbar entered its capital, Ahmadâbâd, and reduced Sûrat, Kambhayat (Cambay) and Barodah. Jûnagaṛh, the stronghold of Kâthiwâr, was annexed in 1591. Bengal was another province held on an illusory tenure; it was held by the "Pathâns" in nominal dependence upon the Empire. But when Dâûd, of the family of Shêr Shâh Sûr, succeeded to the viceroyalty, he waxed contumacious and rose in arms. A policy of conciliation proved unavailing, and Dâûd was overthrown in the battle of Tukaroî near Jaleswar (1575), and finally killed in 1577. Akbar's authority was thus established in Bengal, though this and other provinces (such as Oṛîsâ, Gujarât and Râjpûtânâ) were disturbed from time to time by temporary insurrections. Badakhshân was abandoned to the Uzbaks in 1585; but, by way of compensation, Kashmîr was annexed in 1587 and Kandahâr six years later. In the Dakhin, Akbar's power was so far scarcely felt: he had indeed occupied Khândêsh and Barâr and taken Burhânpûr and Elichpûr; but he had reinstated the native Râjâs, whose tribute was intermittent and fealty barely nominal. In 1593 he had again to reduce Khândêsh and to occupy Ahmadnagar, the capital of Barâr; but in each case he adhered to his policy of reinstating the native rulers as feudatories of the Empire. The Râjâ of Khândêsh for a time justified Akbar's clemency; but Barâr was soon in rebellion, partly by reason of the incompetence of Prince Murâd, the drunken viceroy of the Dakhin. The Emperor's trusted Minister, Shaikh Abul Fazl 'Allâmî, author of the famous *Âîn-i-Akbarî*, was appointed to supersede him in 1599, and Akbar himself moved south. Daulatâbâd had already fallen; Asîrgaṛh, the formidable stronghold of Khândêsh, endured a six months' siege, and only surrendered at last to the indomitable persistence of Abul Fazl; while Ahmadnagar fell in 1600. An inscription on the Buland Darwâza at Faṭhpûr-Sîkrî records how "His Majesty the King of Kings, whose court is Paradise, the shadow of God, Jalâl-ad-dîn Muhammad Akbar Pâdishâh, conquered the Dakhin and Dândêsh which was heretofore Khândêsh, in the Ilâhî year 46, which is the year of the Hijrah 1010, etc." The Dakhin provinces, however, in spite of this triumphant record, were still in a disturbed state at the time of Akbar's death, which occurred in the Fort of Âgrah on the 15th October 1605, when he was sixty-three years of age.

The preceding brief review of Akbar's campaigns, by which he obtained and kept control over an Empire which stretched from Kâbul to Dhâkkâ and from Kashmîr to Ahmadnagar, is necessary for the right understanding of his character and genius; but these warlike triumphs form but a small part of his claim to our admiration. In dealing with the difficulties arising in the government of a peculiarly heterogenous Empire, he stands absolutely supreme among oriental sovereigns, and may even challenge comparison with the greatest of European rulers. It may be true that he owed much of his success to the example of organization set by his able predecessor, Shêr Shâh Sûr; and it is certain that he was deeply indebted to the talents of advisers like Ṭoḍar Mall and Abul Fazl; but the wisdom is shown in the choice of his ministers and his receptivity to the teaching of history. A dozen Burleighs could not have built up the power of England in the sixteenth century without the vigorous mind of Elizabeth to inspire and control them; and all the Ṭoḍar Malls of Hindûstân could not have welded together into an abiding Empire the races, states, and religions of India in the sixteenth century without the aid and countenance of the commanding genius of Akbar. He was himself the spring and fount of the sagacious policy of his government; and the proof of the soundness of his system is the continuance of the Moghul Empire after his death, in spite of the follies and vices of his successors, until it was undone by the bigoted re-action of his great-grandson, Aurangzîb. To have united under one firm government Hindûs and Muhammadans, Shî'ahs and Sunnîs, Râjpûts and Afghâns, and all the numerous races and tribes of Hindûstân, was a Herculean task, the difficulty of which can be adequately appreciated only by those who know the force of caste prejudices and religious obstinacy in Indian history. Akbar was the first Indian sovereign who solved the problem, if only temporarily. The British administrators have perhaps at length succeeded in mastering it after a century of perplexing experience.

To comment in detail on Akbar's system of government is beyond the scope of this short Introductory Chapter; it will be sufficient to indicate a few salient features in his policy. His chief difficulties lay in the diversity and jealousies of the races and religions with which he had to deal: he met them by wise toleration. In religion his latitude went to perhaps fantastic lengths. He encouraged Portuguese Jesuits and Christian, Buddhist, and Hindû pictures and statues; established at Faṭhpûr-Sîkrî the Ibâdat Khâna, or "Hall of Worship," for the discussion of philosophical and religious problems by men of diverse opinions, such as Muhammadan lawyers and doctors, Brâhmans, Jains, Buddhists, Hindû materialists, Christians, Jews, and Parsîs; sanctioned something approaching Sun-worship, and introduced the solar reckoning of time and the Persian months; abolished the *Kalimah*, or Muhammadan profession of faith, on the money and in State documents &c., and substituted the simple formula *Allâhu Akbar*, "God is most great," with the response *Jalla Jalâluhu*, "Glorified be his glory." In short, he set up an eclectic pantheism in the place of Islâm, and selected from various creeds what he thought worthy of admiration as he selected his wives from different nations and creeds, Hindû, Christian and Moslîm, with an impartiality never ventured upon by previous Muhammadan

sovereigns. Whatever good or harm his *Dîn* or *Tauhîd-i-Ilâhî*, "Divine Faith," may have done, the practical side of it as shown in the abolition of all taxes upon religious non-conformity, was a strong influence towards consolidating the Empire by making all subjects equal in the sight of the tax-gatherer. To conciliate the prejudices of race, he adopted the principle of reinstating evicted Râjâs as tributary chiefs of the Empire. He employed Hindûs, Shî'ahs and Sunnîs equally, and conferred like honours upon each denomination. To form the leading men of all races and creeds into a loyal body, he established a sort of feudal aristocracy, called *mansabdârs*, who were in receipt of salaries, or held lands direct from the Crown, on condition of supplying men and elephants for the Imperial armies; its ranks were graduated, but not hereditary. A similar system was employed in Egypt at the time of the Mamlûk Sulṭâns, from whom Akbar may have derived the idea. Its merits in India were unquestionable. Hindûs and Uzbaks and Afghâns stood on an equality as "Amîrs of 5,000" or "of 500" men, and all were under the command of one of the chief officers of the Empire, the *Amîr-ul-Umarâ*, or Premier Noble, the Earl Marshal of Hindûstân. The dangers of a territorial aristocracy, which in some form the *mansabdârs* were sure to become, were minimised by a rigorous equitable inspection and collection of the land rents, which formed the bulk of the state revenue, about 10 *karôrs* of Rupees, or 1,125,000*l.* sterling. Other duties had been extensively remitted; the taxation on the whole was light, the currency admirable, and the laws were improved.

Akbar's portrait has been drawn by his son J a h â n g î r in the *Tûzak*: "He was somewhat over the middle height, with a wheat-coloured complexion, inclining to dark; his eyes and eyebrows were dark; his body stout, the chest and brow open; and his arms and fingers were long. His voice was ringing, and in spite of his lack of education his speech was elegant. His manners and habits were quite different from other people's, and his countenance was full of god-like dignity." Such was Akbar the Great: a general and statesman of noble thoughts, high aims and genial character, and a practical exponent of genuine humanity. Undoubtedly Akbar's greatest power of attraction for us lies in his many-sidedness. He was an all-round man, and the pages of the native annals which concern him offer at every turn fresh matter for interested perusal. Everything was food for his activities, and his career was an unbroken development of character. In youth he was a dashing and impetuous soldier, and, together with physical vigour, had a capacity for intellectual occupation which time fostered to be the assuagement of his failing strength.

On Akbar's return from Rantambhôr in A.D. 1569, he founded on the summit of a rising ground at S î k r î, a village 24 miles south-west of Âgrah, his new palace of F a ṭ h p û r or "victory-town," the magnificent ruins of which compel, in the present day, the admiration of both architect and traveller. Sîkrî was doubly dear to Akbar, first because the honoured and pious P î r S a l î m M u' î n - a d - d î n C h i s h t î dwelt there, and because Akbar's sons, S a l î m, afterwards the Emperor Jahângîr, and M u r â d, were born there in the house of the Pîr on the 31st August 1569 and 7th June 1570 respectively. To commemorate this event Akbar made of Faṭhpûr-Sîkrî a royal abode, built a stone fortification round it, and erected between 1569 and

1571 a large number of splendid edifices. The saint commenced a new monastery and a fine masjid near the royal mansion. The nobles of the Court, fired by these examples, began then to build houses for themselves. The following pages and plates fully illustrate the high standard of excellence to which the fine arts attained under Akbar's encouragement. He was fond of pictures and sculpture, and paid no regard to the divine ordinance which prohibited the representation of living beings in art. He even delighted to adorn his palaces with paintings and statues portraying scenes which belong to the sacred traditions of Christianity and Buddhism, and images of Christ and Buddha contributed to the decoration of his Court. The same disregard of orthodox prejudices may be occasionally observed on his coinage. So long, indeed, as the Moslîm profession of faith occupied its rightful place on Akbar's coins, no profane image desecrated the formula: but after the Emperor had discovered the errors of Islâm and had founded his own "Divine Religion," the objection to living things on the coins was no longer in force. Akbar's new palace of Faṭhpûr is represented in his coinage only from A.H. 986 to 989 (A.D. 1579—1582), and once more in a zodiacal gold mohr *(capricornus)* of Jahângîr, bearing the 14th year of his reign and A.H. 1028; and thenceforth it disappears from the list of mint-cities.

REPORT

OF

THE ARCHÆOLOGICAL SURVEY OF INDIA.

MOGHAL ARCHITECTURE OF FAṬHPUR-SÎKRÎ.

CHAPTER I.

THE MAHAL-Î-ḲHÂS.

The Mahal-î-Ḳhâs (Plates I and II) consists of an oblong court 211′-0″ by 153′-4″ enclosed by wide and spacious cloisters, two residences and a school. At the north-east corner stands the Turkish Sulṭâna's house, at the north-west the Girls' School, and on the south side the Khwâbgâh. In the centre of the court is a large *hauz* or tank, 95′-7″ square, with steps leading down to the water, emerging from which is a platform 29′-8″ square, crowned by a raised seat to which access is gained, from the stone-flagged pavement of the courtyard, by four cause-ways, 20 inches wide, supported on solid square stone shafts, surmounted by bracket capitals. Formerly both the seat and the platform were balustraded in, but with the exception of the dowel-holes no vestige of the railing remains. The tank, now dependant on the rains for its supply, was filled direct from the water-works near the Elephant Gate (see General Plan), the water being conducted along stone channels past the north of Bîr-Bal's house, Miriam's garden and the Koṭhi. It was kept clean and fresh by means of an overflow, the outlet of which is on the north side and can be traced along the east side of the *pachîsî* court to the "Sweet tank" at the back of the Dêwân-i-Ḳhâs.

The south façade consists of a range of buildings surmounted by the Khwâbgâh (Plate II), a small chamber which tradition refers to as Akbar's bed-room, and which was connected with the Turkish Sulṭâna's house, the Panch Mahal, Miriam's Koṭhi, and "Jodh Bai's" palace by corridors. The main elevation is one storey in height, but the sky-line is broken by the royal bed-room: beneath which is a low double-storied pavilion (Fig. 2, Plate II).

The plan of the block is shown on Plate I. The room to the east, which we will term the painted chamber, as its walls were decorated in colour, remains of which are extant, measures 27′-2″ by 17′-1″. The walls stand on a plinth, and are hollow, and closed on the outside by perpendicular slabs of stone, some of which are 6′-6″ in height by 1′-3″ in breadth and 4½″ thick. From this lining other slabs project laterally, dividing the thickness of the wall up into a series of chambers,

connected on the inner face by foiled arches. The sides of the lateral slabs and the backs of the perpendicular ones are painted with flowers, among which can be recognised the peony, poppy, tulip, rose and Chinese almond. The plinth was also decorated, and is divided up into coffers, which were probably used for the reception of valuables, documents, &c. The tops were sealed with slabs of stone and secured by padlocks.

There are three entrances to the room and the doors opened inwards, swinging in stone sockets.

Behind this chamber, but quite independent of it, is another, 28′-9″ wide and 42′-7″ long, in which it is said a Hindû priest attached to Akbar's court resided. Projecting from the south wall, and raised 7′-0″ from the ground, is a platform 14′-0″ by 11′-9″, upon which he probably performed his devotions. It is supported on square shafts, contiguous to which is a pair of coupled piers minutely carved after the pattern of some in the Turkish Sulṭâna's house. That on the east is particularly worthy of study, and is most interesting as it shows us the stone-mason of the period at his work. By examining it we are enabled to follow him right through the different stages of its development, from the commencement to the finish. On the top of the west side we see the design, in embryo, sketched out by the *pointer*, at the bottom *banked* out probably by the apprentice and craftsman, whilst on the east side we see the completed work of the master mason. From this we may conclude that most of the work was, as usual, done *in situ* and not before fixing as contended by some.

In the west wall of the chamber is a disused and now blocked up doorway leading into the courtyard in front of the Record Chamber, and through which the courtiers and officials entered and passed along a broad passage, screened off from the quadrangle of the Ḳhâs Mahal, to the royal apartment above. In the east wall is another door which may have been a private exit to the closed colonade leading to the Turkish Sulṭâna's house.

The sanctum of the great Akbar known as the Khwâbgâh—literally "house of dreams"—is a small room measuring internally 13′-11″ by 14′-3″. Although so small no pains were spared in beautifying it, and judging from the remains of the coloured decoration upon its walls, it must have been originally one of the most beautiful buildings in the city. It is surrounded by a verandah 9′-6″ in width, covered by a *lean-to* roof of stone wrought on the exterior in imitation of tiles and supported on the outside by lintels upheld by moulded brackets springing from the caps of square shafts. Details of it are shown on Plate III.

The roof of the room is flat on the outside, but the ceiling is coved, and divided into panels by flat projecting ribs of stone. The centre is ornamented by a very pretty *patera* in relief, a drawing of which is given in Plate IV. In the upper portion of the walls are oblong recesses 11½″ in depth, which were filled in with stone lattices of a Chinese pattern and were used as shelves. The backs were painted a light blue.

In each side of the room is a door with a window-opening over 2′-10″ in depth, closed on the outside by pierced stone-screens: whilst the reveals were ornamented

with paintings. The wall space below the recesses is divided into eight oblong panels, enclosed by broad flat borders, chamfered at the sides. These continue up the angles of the room and around the doors and windows, where they were ornamented with small panels containing Persian couplets, flattering to the vanity of Akbar. Unfortunately most are erased, but sufficient traces remained to enable us to reproduce Plates V and VI : the inscriptions on which were restored by the aid of the copies made in 1874 by the Archæological Society of Agra. They were then rapidly perishing, but fortunately were translated for the Society from whose *Journal* they are now reproduced.

I.—"The Imperial Palace, with reference to each of its gates, is superior to the exalted Paradise," or perhaps rather "The Imperial Palace in every respect is superior to the exalted Paradise."

II.—"There can be no question that it is a sublime Paradise itself."

III.—"This royal palace is elegant, pleasant, and exalted."

IV.—"It is made to represent Paradise in form."

V.—"Rizwan (the Janitor of Paradise) may make the floor of this dwelling his looking-glass."

VI.—"The dust of its threshold may become the *surmâ* of the black-eyed Hûri."

VII.—"The foreheads of those who bow down in adoration like the angels and touch the dust of your door will shine like Venus."

VIII.—"What a light ! so great that the sun borrows his lustre from it !"

IX.—"What generosity ! that the world derives light from it !"

X.—"May his good fortune cause the country to be populated !"

XI.—"May the light of his countenance dispel darkness !"

XII.—"The decorator of the land of Hindûstân !"

XIII.—"The destroyer of thorns from this garden (*i. e.* Hindûstân)."

XIV.—"I swear by the Almighty that the happiness of this building is augmented by its beauty."

XV.—"May the felicity of its owner be perpetually increasing !"

They show that the characters were in gold (within a fantastic panel), upon a ground of chocolate, enclosed by borders of vermilion and light blue, separated by edgings of dark blue and gold.

The borders around the panels, recesses, doors and windows were also decorated, and specimens are shown on Plate VII, Fig. 1. Here again chocolate has been used as a back-ground ; but instead of inscriptions, a conventional floral pattern in white has been introduced. The borders assimilate, but here they are edged by lines of bright yellow and blue instead of gold and blue.

Figs. 2 and 3 of the same plate and Fig. 2 of Plate VIII show the ornament on the chamferings of the borders around the recesses in the walls. In each instance the field is of yellow and the floral design upon it of dark blue, enclosed between two parallel lines of the same tint.

The architraves of the door were also decorated, and a drawing of one is shown on Plate VIII, Fig. 1. In this case the yellow has been dispensed with as a back-ground, and one of a dark blue, studded with small gold-foiled shields, substituted.

Plates IX and X are taken from the reveals of the doorways, which, although generally hidden from view by heavy folding doors swung in stone sockets, were also decorated.

In beautifying this small chamber, nothing was omitted which could tend to charm the eye and stimulate the artistic tastes of its royal occupant, and although so many colours were employed in the designs, each blended with the other and formed a harmonious whole.

The stone wainscotting is divided into eight panels and in each was a painting. Akbar, as we know, took a great interest in the arts, and made a fine collection of pictures, and was most careful to see that the description of each was written over the top.

Unfortunately portions of two only out of the eight panels are left, and these are shown on Plates XI and XII, whilst Plate XIII is a detail of the latter. Only a few characters of the description remain: so that it is difficult to say what the subject represents.

In the right hand corner of Plate XI is a house with a flat roof, and looking down from it are four people clad in gay costumes of red and vermilion, fastened at the waist by narrow *kamarbands* (girdles). Two wear beards and have the first finger (sacred with the Muhammadans) pointed to the chin. All wore turbans, but only those of the two central figures remain. One is of plain red and resembles the Parsi or Banya hat, whilst the other is white and twisted in coils round the head and forehead. The face of the figure on the extreme right is in a very good state of preservation, and the two next fairly so; but that on the left is quite obliterated. The sky is represented by blue and becomes lighter towards the horizon. Behind the central figures is an arched entrance to a house with a small square-headed doorway below, and a little window on each side. The parapet is embattled and partially hides a Pathân-like dome surmounted by a small *finial*. Below the window opening is a red tiled dado. The parapet of the house upon which the figures are standing appears to have been an open one, and, like the windows beneath, filled in with screen work. To the left of the house, judging from the domes, minarets, &c., there appears to have been a mosque, whilst at the bottom of the picture are the remains of by-standers.

The rest of the subject is too obscure to make much out of, but on the extreme left of the panel is a deer, behind which are fragments of tents, and probably a hunting scene was depicted.

The fresco on Plate XII is from the north-west angle of the chamber and is in a somewhat better state of preservation than that just described. It represents a boating scene. On the left hand upper corner is the bank of a river, studded with houses of an eastern type, intermingled with trees, spires and minarets. The drawing of these is bad and shows that the native artists of the 16th century had little knowledge of the laws of perspective. Being propelled along the water by oar and sail are two small boats, both well laden with men. In the first we can trace nine people, though the faces of three are beyond recognition. Only the outline of the boat is visible, with its mast, rigging, dark red sail and ratlines, descending by which is a sailor. Save the *dhotí* and *pagrí* he is devoid of clothing, and it should be observed

how much darker he is than the men below, who from their general appearance and costume belong to the upper classes.

The oarsman is situated at the extreme end of the boat and is clad in a kind of sepia costume fastened by a waistband, and just below the ends of an untied turban which falls loosely over the shoulder. His arms are very attenuated, and with his ill-shapen hands he holds the oar. Of the other occupants, some are standing and some are sitting. They are quite fair in complexion, but this is a marked feature with the upper classes of Hindûstân, particularly when of Persian or Kashmirian descent. The central figure is tall and majestic and has a fine face, a pointed grey beard, and a long drooping moustache. His dress is of dark blue, rich in tone, and contrasts well with those of his confrères, who are clad in scarlet and light blue. On his left is a lad, probably his son, and the brother of the boy, whose head appears from behind the mast. To the left of this boy is the head of another figure. Holding on to the mast is a man in a bright scarlet *chapkân* bound round the middle by a narrow white band, the flowing ends of which are worked, and hang below the knee. Only his turban, forehead and beard are preserved. At his feet are two other men in a somewhat better state of preservation. Both wear beard and moustache, and the heads of both are covered with prettily twisted *pagris*. The coat of one is of a light blue tint, and is thrown loosely open, disclosing beneath, a white tunic fastened in at the waist. The fore-part of the left arm is missing, and the right is held towards the breast and shows the tight-fitting sleeve of the Muhammadan costume. The other man, dressed in scarlet, leans forward, and is conversing with his companion. The right arm is outstretched, whilst the left is pressed towards the lower lip. The face is upturned and the head crowned by a *pagrí*, finishing off in a conical coil at the back. Unlike his companion, he wears a loose shawl over the shoulders and across the back. All the figures are carefully drawn, and particular attention was bestowed on the faces, which in point of finish resembles the work of a miniature artist.

The outline of the second boat, to the right of the drawing, is fairly distinct, and in shape resembles a gondola. In it we can trace the remains of six or seven people. The mast and sails have disappeared, but a jagged line above the turbaned head of the central figure indicates the former position of the latter. The faces of the principal figures are fairly well preserved, and the one on the left has the sacred finger resting on the lower lip, and is bearded, whilst the other wears a moustache only. The remaining passengers are looking towards them, and from this it may be surmised they are persons of quality.

Plate XIV represents a beautiful piece of conventional floral composition in blue upon a chocolate ground from one of the square piers on the north verandah. It is reproduced just as it now is, and the white patches show the decayed portions. In the centre was a serrated panel, rich in design and colour, extending the width of the pier, and below and above it others, smaller and horizontal, after the style of those met with in old illustrated Persian MSS.

The ornament is flat and devoid of all shading. That its composition was carefully studied is evident by the setting out lines which can be traced throughout the design. There is a symmetry and steadiness about the whole, and the masses balance.

Excrescences have been avoided, and nothing could have been well omitted without spoiling the design. In the composition of the flowers an odd number of leaves has been used, and whilst more pleasing than an even number, is in accordance with the fundamental rules laid down for designing ornament.

Plate XV presents a study in blue, white and red, from the soffit of one of the stone lintels on the west façade supporting the verandah roof. Like Fig. 4, Plate VII, it is of Arabian origin. It consists of a six-pointed star in French grey, edged round by blue lines upon a hexagonal ground of white, surrounded by a field of chocolate, upon which is lined, in white, a most uncommon and complicated V, or spear-head pattern, which is known in Upper India as the *Kaṭâr-Chhemâs, i.e.*, "hexagon and spear-head."

Plates XVa, b and c are line drawings of three paintings found by the writer upon the reveals of the windows over the doorways a few days before completing the survey of the city. Like those upon the dado they had been hidden many years by a thick coating of filth. It has been surmised from the treatment of portions of the carved decoration in the Turkish Sulṭâna's residence and elsewhere—to be touched on hereafter—that amongst others, Akbar employed Chinese artists upon the embellishment of his buildings. One of these paintings especially tends to prove the supposition. Unfortunately the colours are so much decayed that it was found impracticable to reproduce them with any degree of accuracy. The principal figure shown on Plate XVa almost without doubt represents Buddha. He is arrayed in a vermilion and gold robe, and is sitting under a *dagâba* (shrine) painted blue, the sides and bottom of which are made of bamboos, coloured white. On each side of the shrine is a chamber, and the roof and walls of the one on the right-hand side are fairly well preserved. The latter are white, whilst the former is painted an Indian red. Within the room are two headless beings, one over the other, with legs crossed. The lower stands upon a floor composed of bamboos and the upper is suspended in mid-air. Both are clad, and the costume of the lower figure appears to have been red and white, whilst that of his companion was of gold and ultramarine. The rear wall was painted an ash colour. Occupying the apartment on the left of Buddha is an erect figure of a man dressed in red and white trousers and a red tunic tied in at the waist with a white sash. He is directing the attention of a second person, whose head only remains, to Buddha. The space between the floor of the shrine and the bottom of the picture is filled up with the mutilated fragments of nude human beings of both sexes painted in gold, red, black and white. They are all falling, and trunks, heads, limbs, hands and feet are all mingled together. Two or three, judging from the coronets they wear, appear to have been people of distinction. On the left is a man dressed in white, who is clapping his hands and is evidently rejoicing at their downfall.

One cannot help being struck with the strong resemblance between the painting and those executed by Chinese artists. The peculiar treatment of the Buddha, the front of the *dagâba*, and the bamboos forming its sides and bottom is almost identical with similar paintings found in China. It is more than probable that the picture is by a Chinaman: or if not, it is a copy of a Chinese original. There can hardly be two opinions that the principal figure represents Buddha. We know that

Akbar cultivated the acquaintance of Jesuits, Hindu priests and the followers of Zoroaster, and that he possessed paintings representing their religious doctrines and interiors of Roman Catholic churches. This being so, it is not improbable he should have pictures illustrative of the Buddhist faith about his room. The scene may represent the Chinese idea of Buddha as Yamântaka condemning the enemies of Buddhism to the nether world.

Plate XVb illustrates the fresco on the side window over the eastern doorway. It shows us a rock-cave within which is an angel supporting a new-born babe in its arms. The figure is well drawn and its flowing robes are of gold, blue and red, fastened around the waist by a long white girdle. The wings are white upon an Indian red background, and are spread out so as to nicely fill up the entrance to the cave. Only the outline of the babe's head remains to us, but that of the angel is in a fair state of preservation. It is surmounted by an elaborate head-gear and feathers, caught up here and there by strings of pearls. A brace of peacocks, upon a dark blue field, are strutting over the top of the cave, tinted a yellowish white and light blue, and at their feet are other birds, emerging from the trees and grass growing in the crevices of the rock.

Plate XVc shows the decoration on the reveals of the window over the south doorway. It is nothing like so well preserved as the others, and one side has almost entirely disappeared. The ground is of blue, and on the left hand side of the picture is a large seated figure apparelled in a robe of red. The left hand is pointing to something in the distance, and the right is held out and passing a packet to a recipient whose hand only appears. The head of the donor and the bottom of the painting is impaired, the latter so much so that it now presents a confused appearance of lines, out of which we can distinguish the curves of a leg, foot and trunk, some drapery and a couple of arms, but as the latter are out of all proportion to the former, it is hardly probable they formed part of the same body.

Figs. 1 and 2 of Plate XVI give details of the bracketing used on the first floor of the colonaded pavilion in front of the Khwâbgâh itself. They support stone lintels carrying long stone slabs, which run at right angles to them and uphold the terracing of the roof, composed of concrete finished off in cement.

Fig. 3, and Figs. 1 and 2, on Plate XVII, are drawings of small stone screens in the walls of the painted chamber before alluded to. That shown on Fig. 3 is in the top of the partition separating it from the Hindû priest's room, and Figs. 1 and 2 are from the fanlights over the west and east doors.

Fig. 3, Plate XVII, represents a detail of the columns on the ground floor of the pavilion.

Plate XVIII is a front elevation of the caps, brackets and lintels over the columns supporting the roof of the cloisters on the west side of Khwâbgâh. From the section Fig. 2 it will be seen that the cornice projects some 2′-7″ in front of the frieze, that it is composed of *fillets*, a *cyma-recta* like moulding and a *quirked fascia*. It is supported on most elaborate brackets 1′-7″ in depth by 2′-1″ in length, which are sunk on the sides and ornamented with small moulded pillars and semi-leaf rosettes. The front is curved, cut in at the top and bellied out towards the bottom, where it

ends in a roll with a carved *crocket* on front. Beneath and supporting this is another, an arm of a triple bracket supporting the stone lintel spanning the space between the columns.

A section through the southern cloister is shown on the right hand side of Plate II. The cloister is two storeys in height, closed at the top, and linked the private sleeping apartment of the Emperor to that of his Queen Miriam, and enabled him to pass privately to her residence, as he could to those of his other wives.

The Girls' School.

The Girls' School, occupying the north-west angle of the Ḳhâs Mahal, is a low unpretending building, 34′-5″ by 17′-1″, raised above the level of the pavement on square stone piers. It consists of a school room 22′-11″ by 13′-6″ and a class room 8′-2″ by 14′-10″, with a verandah on the north side 9′-7″ in width.

The walls are 1′-9½″ in thickness, but they are not solid. They are composed of a series of piers, some 5′-6″ apart. The intervening spaces being filled on the outside with vertical slabs of stone ashlaring, projecting inwards from which, at right angles, are other slabs notched out on the front to receive an open panelled and arched screen, whilst horizontal bond stones knit the whole together and serve the purposes of bookshelves.

Projecting on the north and east sides is a large L-shaped platform, carried, like the school, on stone columns ranged into aisles, seven feet in length by four in width. The innermost aisle was closed by solid stone screens, and was used as a private passage from the Turkish Sulṭâna's house to the Panch Mahal. Although now partially open, there is ample evidence to show that the Ḳhâs Mahal was entirely screened off from the large court to the north, upon the stone flagged pavement of which is still to be seen Akbar's *pachîsî* board, and the low stone stool upon which he sat surrounded by his nobles, whilst the game, played with living pieces—slave girls it is said—progressed.

The Turkish Sulṭâna's House.

In close proximity to the Girls' School, and occupying the north-east angle of the Mahal-i-Ḳhâs, is the Turkish Sulṭâna's dwelling.

As it now stands, it consists of a small chamber surrounded by a verandah, built in red sand-stone, measuring 13′-4½″ by 13′-2½″ inside, having an external dimension of 16′-3″. Additional rooms were originally obtained by dividing up the verandah with screens (since removed), the former positions of which are shown by dotted lines on the plan (Plate XIX) and on the perspective view, Plate XX. Although so small, the building is a remarkable one. It is carved from top to bottom both inside and out. Fergusson[1] in speaking of this and Bîr Bal's house says "they are the richest, most beautiful, as well as the most characteristic of all Akbar's buildings. They are small, but it is impossible to conceive anything so picturesque in outline or any building carved and ornamented to such an extent, without the smallest approach to being overdone or in bad taste."

[1] History of Indian and Eastern Architecture, page 579.

or leading
Girls School

Corridor leading
to the Khwābgāh

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From a Negative obtained from Rurki College.

Photo-etching- Survey of India Offices, Calcutta, August 1894.

FAṬHPUR SÎKRÎ :- THE TURKISH SULṬÂNAS HOUSE.

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The façades are of no great height, but in outline they are picturesque, and for elaboration of detail are unsurpassed in India. At a first glance the *tout ensemble* reminds one somewhat of a Swiss cottage.

On the west side is a portico 8′-8″ wide and 16′-4″ long, with square piers and octagonal shafts at the corners. Running along the top, and screening it from the fierce glare of the summer sun and the severe rains of the monsoon, is a deep drip stone beautifully carved on the soffit: see Plate XXI. From the south-west corner a spacious verandah projects, and, continuing round to the north side, merges into a cloister leading to the Girls' School. The roof is of stone and is supported on the outside by dwarf octagonal shafts and square piers (detailed on Plate XXII) ranged opposite pilasters at the corners of the building.

The south façade is shown on Plate XXIII, and a detail of the chased work upon its walls on Plate XXIV. A side view of the portico is seen on the former drawing and in section on Plate XXXIII, from which it will be observed it is much loftier than the adjoining verandahs. It extends as high as the main roof of the building, which, although flat, is sufficiently sloped to throw the water off. Originally the roof was surmounted by a balustrade, the dowel holes of which remain in the top of the cornice, and a detail of which is shown on Plate XXV, Fig. 2. The frieze band is beautifully carved with a delicate and well cut floral scroll of exquisite proportions protected by the upper member of the cornice, which is a *cyma* in form and surmounted by a band of plain facets, over which is another studded with lozenges and incised pellets.

The roof covering the verandah is a *lean-to* composed of solid slabs of stone notched on to moulded wall plates, and to lintels on the outside, supported on brackets and columns. The exterior is chiselled to imitate an *Italian* tiled roof, whilst the soffit is wrought into an exquisite panelled ceiling. From the drawings given on Plates XXVI, XXVII and XXVIII it will be observed it is divided into a series of long oblong panels separated from each other by ornamented and raised borders, which correspond to the rafters of an ordinary wooden roof. These are subdivided into smaller panels, enclosed by flat herring-bone carved borders, and are enriched with elaborate geometrical devices and *pateræ*, detailed on Plates XXIX–XXX. A perspective view of the ceiling is given on Plate XXXI. The lintels are richly ornamented and protected from the weather by deep eaves carved in keeping with the soffit—*see* Plate XXXII.

The "*fascia*-board" is exhibited on Plate XXV, Fig. 1. The top is scalloped and pierced to allow free exit for the water, and is decorated with leaf-carving and a band of ornamented facets, whilst the *fascia* itself is sculptured with a raised semi-circular interlaced arcading, terminating in a *sangtarâ*-tasselled and leaf-carved fringe.

Judging from the various remains about the city this kind of roof appears to have been much in vogue during Akbar's reign, and one cannot help asking from whence it originated. It may have been copied from the common tiled roof of the peasant's cottage, or, which is not improbable, from some Western prototype. Stone roofs, as we are aware, were frequently constructed in the south of France, and although unknown in England were introduced into Scotland about the 14th century.

Fergusson gives an example of one in Bothwell Church near Glasgow. Here the roof is treated in a similar way to that which we have been speaking of, but the "tiling" takes more of the "corrugated" form than the "Italian."

A transverse section through the verandah is shown on the right of Plate XXXIII.

The outer columns forming the verandah and portico (Plate XXII) are ranged into eight pairs, one opposite each of the corners of the walls of the reception room, whilst at the south-east and north-east angles are single square piers only, which support the ends of the hip rafters of the roof. That shown on the left of the drawing is larger and of a totally different design to that on the right. It is 1′-2½″ square, and on two of the diagonal corners are slender chevron carved colonettes. It has neither base nor cap, but is connected to the lintel of the roof by an oblong panel, the field of which is ornamented with raised interlacing carving of a Persian character. Each side of the pier is elaborately carved in imitation of the pomegranate, grape, melon, the favourite fruits of Akbar, and in this respect differs considerably from its companion shaft, the octagonal sides of which are wrought into a zig-zag pattern. It stands on a richly carved base and is crowned by a decorated capital, above which is an oblong chevron panel extending to the lintel, of the same width as the cap. This is joined to that over the other pier by a small vertical carved panel supported on a pair of rich and slender brackets tapering down on to the sides of the piers. The frieze is supported on a stone brestsummer or beam, the ends of which rest on richly decorated cantalever brackets shown to a large scale on Plate XXXIV. They are of the same breadth as the lintel, 9½″, and in length measure 1′-9½″. The front face, that shown on the drawing, is divided into three angle-like tiers. Dropping from the underside of the upper tier is a bell-shaped leaf-carved pendant, over the lip of which is a small octagonal abacus, surmounted by a square cap with carved volutes at the corners. The middle tier is occupied by a double bracket. It is richly sculptured, and the front, after bending upwards, curls over in the form of a lip, and is connected to the soffit of the tier by a small ornamented demi-pillar. The shape of the bracket is most peculiar, and is a predominating feature in the Moghal style of architecture as seen at Faṭhpur Sîkrî and Agra. It is not unlikely that in the first instance the head of an elephant with an uplifted trunk served for its model. Occupying the third tier are a couple of small ornamented and moulded brackets. Linking them with the upper one is a rectangular field of enriched raised scroll-leaf carving edged about by a *bead and reel* border.

The carved patterns upon the various piers, capitals and brackets vary considerably, and at every turn some fresh and cunning design meets the eye. Plate XXXV exemplifies this to an extent. It is another of the brackets beneath the verandah brestsummers; and although in keeping with that just described, it will be noticed there is a marked difference between the designs upon the angular field connecting the top with the bottom of the bracket.

Plate XXI, before casually referred to, is a drawing of the soffit of the drip stone around the top of the portico. It is composed of thin wedge-shaped slabs of stone, 2¾″ in thickness, joined by iron cramps and supported on a stone wall-plate

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From a negative by E. W. Smith.

Photo-etching – Survey of India Offices, Calcutta, January 1894.

FATHPUR SÎKRÎ :– THE TURKISH SULTÂNA'S HOUSE – THE NORTH VERANDAH.

beautifully carved with a raised and well-cut floral scroll, which is seen at the top of the drawing. A broad flowered border, between two narrow "tooth" carved bands, commonly known as the *dohrî-kingri* among masons in Northern India, runs along the outer face, and the field between this and the wall-plate is carved in relief, with what is known as the "feather ornament," upon a back-ground of rich conventional Persian foliage. This pattern is often met with in Arabic and Moresque decoration, and is very similar to one which, according to Owen Jones,[1] is found in the first instance upon the Sassanian capitals at Bi-Sitûn. In Upper India the pattern is generally called *badhrûm-lahardâr*.

The drip stone *now* stops short on the roof of the cloister connecting the residence to the Girls' School and the Panch Mahal (see Plate XIX), but originally it continued round on the north side and abutted on the raking roof of the verandah, as it now does on the south façade (Plates XX and XXIII). This is palpable from an examination of the building, where the dissevered members of the drip and the wall-plate are still to be seen.

Plates XXXVI and XXXVII depict samples of the decoration upon the piers and pillars on the exterior of the house. Fig. 1, Plate XXXVI, is from the north-west, and Fig. 2 from the south-west angle of the building. The bases and capitals are carved with arabesque designs, and the shafts with the pomegranate. The work is charmingly executed, and it is evident that it was finished by some experienced hand.

Figs. 1 and 4, Plate XXXVII, illustrate the style of enrichment on the east verandah pillars, whilst Figs. 2 and 3 show that upon the piers on the north verandah. One is ornamented with the grape in full fruit, another with the vine entangled with the pomegranate and melon, whilst the others exhibit a more rigid and severe type of ornament interspersed with foliage in relief.

Having now touched on the exterior of this "Superb Jewel Casket," as it has been aptly designated, we proceed to examine its interior. As might be expected, we find the sculptor has been just as busy here with his chisel as on the outside. Hardly a square inch of masonry remains uncarved, and in turn doorways, walls and ceilings have been dealt with. Of the former, notwithstanding the smallness of the room, there are four, and over each is a deeply revealed window, which was originally filled in with *jâli* work. Traces of carving upon the ceiling remain, but in insufficient quantity to permit of a drawing being made. Beneath it is a bold and well cut cornice of cyma contour (Plate XXXVIII), enriched with water leaves and a *fleur-di-lis* like fringe hanging from the bottom of a seriated band of carving above. Beneath this is an arabesque carved frieze, and then comes the lintel of an elaborately carved architrave, which encloses a stone lattice-like wainscot (Plate XXXIII) which served as an almirah. Beneath it is a dado divided into eight oblong panels, each of which is enclosed by a stone border chamfered on the sides (which are "tooth" carved) and sunk in the middle, where it is enriched with a semi-hexagonal and *herring-bone* pattern. This is again enclosed by a broader border chiselled with an elaborate repeating fret in which the *swâstika* plays a prominent part.

Each panel is richly decorated with conventional carving, some of which is Chinese-like in touch and feeling, and from which circumstance one concludes that

[1] The Grammar of Ornament by Owen Jones, page 30.

Akbar employed Chinese, amongst other artizans, upon the enrichment of his palaces. Plates XXXIX to XLVI illustrate these panels.

Plate XXXIX represents a forest scene, and is probably taken from the Himâlayas. Perched amongst the boughs of the trees are pheasants, and stalking beneath are lions. Unfortunately both animals and birds are sadly mutilated, and it is said that Aurangzeb in his zeal for the Muhammadan faith caused their defacement. This is probably so, as the tenets of Islam prohibit the representation of animal life in any form.

Plate XL exhibits another forest scene. In the centre of the panel is the sacred banyan tree, scrambling among the branches of which are apes and birds looking down upon a party of quadrupeds with sweeping tails, probably meant for horses. One of them is drinking from a lotus pool, shown on the left of the drawing, supplied from an adjoining rock, from which the water is freely gushing. A little to the right is another, which, having slaked its thirst, is moving off to make room for its companions. Further to the right again are others, one of which is suckling its offspring; whilst the extreme end of the panel is occupied by a fruit-bearing date-palm supporting the straggling branches of the gourd.

Plate XLI portrays a garden walk from the western wall The plants and shrubs are in full bloom, and in the centre is the cypress partly hidden by the branches of an almond tree, which occupy the major part of the panel. The carving of the foliage on the left is Persian in feeling, and attention should be called to the peculiar manipulation of two of the branches, laden with flowers, which are bent downwards almost at right angles to the boughs, to fill up what otherwise would have been a bald, blank and unsightly space. The treatment is decidedly peculiar and characteristic of the carving of the period.

Plate XLII is from the western wall and depicts an orchard. In the centre of the panel is the cypress, supported on each side by trees of larger growth, amongst which is the pomegranate: whilst the ends of the panels are filled up by stately fruit-bearing palms.

Plate XLIII is taken from the west angle of the north wall and is representative of a jungle. Here again we see the date-palm in full fruit and sheltered beneath it amongst other plants is the *kelâ* (banana). The remaining trees are in blossom, and are conventionally treated.

A portion of the border along the bottom of the panel is unfinished and aptly illustrates a superstition which to this day exists amongst many an Eastern artizan, which is, that if he entirely completes the work he is engaged upon some unforeseen and dreadful calamity will overtake him and his family.

Plate XLIV represents another sculptured representation of an orchard. Among other trees is one, in the centre of the panel, supporting a vine laden with grapes, and it will be observed that the lower portion of the trunk is scalloped, and from this one concludes that the first intention was to represent a date-palm in its stead.

Plate XLV exhibits a garden scene. In the centre of the picture is an ornamental flower-vase of a type even now common in India. On its right is a pomegranate tree, and on the left a conventionally carved shrub, over the branches of which birds, sadly mutilated by some iconoclast, are hovering.

A staircase leads from the east verandah down to a Turkish bath (described hereafter) at the south end of the Dewân-i-Âm, and which was probably set apart for the Sultâna's use. It is separated from her house by a small garden which extended to the wall round the Dewân-i-Khâs and was partitioned off from the Pachîsî Court by a stone wall. A staircase at the south end leads to the roof of the Dewân-i-Âm, which was screened from the public view by high and hollow-built walls, under the shelter of which the Queen and her attendants were enabled to promenade at ease without the slightest fear of being overlooked.

CHAPTER II.

PANCH MAHAL.

One of the most striking buildings at Faṭhpur-Sîkrî is that known as the Panch Mahal, or the "Five-storied pavilion." For what distinct purpose it was erected one cannot say, but probably it was used by Akbar and his chosen retainers as a pleasure resort, in the airy aisles of which he could obtain a cool breeze of an evening, and a fine view of the adjacent country: or, it may have been exclusively used by the ladies and children of the court.

The peculiar feature of the structure is that each story is smaller than that upon which it stands, till at last only a small kiosque supported on four small slender square shafts forms the uppermost floor. (See elevation, Plate XLVII.)

The key-note of the design appears to be akin to the plan of a Buddhist vihâra. The position of the building is shown on the general plan at the commencement of this volume, from which it will be seen to stand in the midst of the royal palaces on the west side of the Mahal-î-Ḳhâs. On the ground floor (Plate XLVIII), which measures 57′-11″ by 72′-4″, there are eighty-four columns: on the first fifty-six, on the second twenty, on the third twelve, and on the fourth, or topmost floor, four. At the south-east angle is a small private entrance from the Mahal-î-Ḳhâs. The door has gone, but the architraves remain. An elevation of it is given at Fig. 1, Plate XLVIII. The flight of steps adjoining it leads down to the stone-flagged *Pachîsî* Court, originally screened from this building and the Mahal-î-Ḳhâs. The ground floor was divided up into a series of small cubicles by means of stone screens stretching from column to column of the aisles. Two fragments are extant: one against the private entrance, and the other at the north-east corner, whilst additional proof of its former existence is seen by the traces left upon the stone floor, and shown by a blue tint on the plan. On the east side the screen was wrought in imitation of brick work, and in front was a single-storied colonnade, since pulled down, but shown by dotted lines on the plan. Several bays of the ceiling are roughly decorated in white colour upon a red ground, and many of the stone beams carrying the first floor are carved with bosses. With the exception of four circular ones, the whole of the columns are octagonal. The outer row on each of the sides is of coupled shafts and the columns are larger, as they have a greater weight to support.

The first floor (Plate XLIX) is divided by columned aisles, into twenty-four bays, six feet in depth by four in width. The columns are coupled on the outer sides, and the openings between were probably filled in with screens, the positions of which are shown on the plan. A small portion of one still remains on the north-east angle. Of the columns forming the aisles there are fifty-six, and no two are exactly alike in design, although some assimilate. The ceilings are constructed of long narrow

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From a negative obtained from Rurki College.

Photo-etching.- Survey of India Offices, Calcutta, July 1894.

FATHPUR SÎKRÎ :- THE PANCH MAHAL _ THE WEST FACADE (BEFORE RESTORATION).

slabs of stone extending the full length of each bay, and are supported on lintels stretching from cap to cap of the columns. The cornices are plainly moulded and enriched with carving (Plate L, Fig. 1).

On the south-west angle is a modern staircase leading to the ground floor and to the upper stories. Its original course has been altered somewhat, and the old flight on the north-east angle, ascending from the third to topmost floor, has been removed, and in lieu thereof another substituted on the south side (Plate LI). The columns on the second, third and fourth floors are octagonal and quite plain. Each floor is protected by an ornamented parapet (Plate L, Figs. 2 and 3), and was enclosed by stone screens, the grooves of which are still to be traced on the top of the coping. From this circumstance one is led to surmise whether the building was not exclusively used by the ladies of the *zanâna*. Below the parapets on the first and second floors, and around the kiosque on the fourth floor, are drip-stones, but strangely enough they are omitted on the intervening story, and their absence gives the building a somewhat unfinished appearance. This is observable from the section through the building shown on Plate LII. The pierced balustrades seen thereon are modern; originally they were quite plain and solid (Plate LI). The detail of that on the first floor is given on Plate L, Fig. 4.

Plates LIII—LXXI inclusive represent the carved pillars on the first floor, of which it will be remembered there are fifty-six. The number at the foot of each pillar indicates its relative position on the plan (Plate XLIX). They need but little in the way of description; the drawings themselves supply all that is required; but attention should be drawn to the delicacy of many of the mouldings, the carving upon the capitals and brackets, in many instances of Hindû origin, supporting the stone beams of the floor over it. It also should be noticed that as the *Five Orders* were divided into pedestal, column and entablature, so it is here (see Plate LIV), though in this case the bracket-capitals and cornice take the place of the entablature.

Plate LIII depicts two of a quartette of *insulated* columns standing at the extreme north-west angle of the building, and here placed rightly in order to lend additional strength and solidity where they are most wanted. Had this not been so the corner would have been unstable as well as most unpleasing and unsatisfactory to the eye. The four columns, though detached, stand upon a common pedestal, slightly moulded at the top and with a square plinth at the bottom. The bases are square, but broken forward a little in front for sake of variety. The shafts are spiral and terminate at the top in a cluster of lotus-buds. They measure ten inches across, and are five diameters in height measured from the top of the base proper to the underside of the capital. The capitals are octagonal and are delicately carved with cones, the pine-apple and small trees, whilst on the necking, over a band of facets, is a pretty flowered wreath of *gul-mehndi*. Surmounting the cap is a bracket-capital, which supports the ends of the stone lintels of the roof. It is chamfered on the sides and has a *roll* moulding across the top. Fig. 2, on the same plate, exemplifies the kind of corbels used to support the drip-stone on the exterior of the façade,—the wall plate of which is quirked at the bottom edge by an octagonal moulding. The upper part is plain, of a *cyma* contour, and projects considerably in front of the lower. The

sides are sunk and enriched with well executed *pateræ* enclosed by a beaded border, and along the first is a *roll* moulding carved at the ends with small rosettes. The lower part of the corbel is plain and moulded somewhat after the form of a *cavetto*.

Plate LIV represents two of the coupled pillars (Nos. 20 and 21) on the west façade. In diameter they are 9½″, and in height, to the underside of the brestsummer, 7′-10″. From this to the ceiling is 1′-10″, giving the total height of the floor 9′-8″. They, as well as the rest of the columns on this floor, stand on bases and pedestals like those supporting the columns just described. The shafts are octagonal and divided into two main portions by *wavy*-moulded *annulets*, and the lower is subdivided by a plain band. At the commencement the upper part—like the lower—is octagonal, but afterwards it merges into a sixteen-sided figure and becomes cylindrical at top. The caps are divided into two portions. The lower is octagonal, moulded and *facet*-carved, whilst the upper is of a *cushion* shape and profusely ornamented with foliage. They are surmounted with bracket-capitals, seen in front and side elevation on the drawing, which also shows another of the corbels supporting the drip-stone.

Plate LV shows on column No. 1 another of the quartette columns at the north-west angle of the building. Like those shown on Plate LIII it is also spiral, but differs from them inasmuch as the top is plain and terminates with an octagonal moulded capital. Across the middle it is bound by a deep octagonal band, worked upon which is a double chamfered *nebule* or wave moulding shown in section on the side of the drawing. The shaft of column No. 5 is octagonal, and each side is panelled and ornamented with a pattern after the form of the *fleur-de-lis*, and across the centre is an *annulet* moulded top and bottom. Like column No. 1, it has a double capital. The lower capitals in both instances assimilate, but the upper are dissimilar. That over column No. 5 is square and carved with conventional foliage and flowers, with the exception of a 3½″ octagonal band at the bottom, ornamented with the *kalasa*, crowned by a *fillet* of small lozenges. The cap over column No. 1 is very different. It is octagonal, richly moulded and ornamented, but towards the top the sides bend outwards and merge into a square *abacus* carved with a "dog-tooth" and rope-moulding. Each side is panelled in after the manner of a four-centred arch filled in with mullions.

Plate LVI represents column No. 17 at the north end of the eastern aisle, and column No. 26 from the western aisle. The shaft of column No 17 is octagonal, and divided into two by a moulded band. The sides are panelled and carved with a chain-like pattern, the links of which occupy the full width of the panel and terminate in leaf ends. It is surmounted by a double octagonal capital, plainly moulded at the bottom and elaborately carved at the top, where it dies into the florid angle-ears of early Hindû type.

The shaft of column No. 26 takes three forms. For three-quarters of the height it is octagonal, then it becomes sixteen-sided, whilst it finishes off below the capital by becoming cylindrical. It is divided into two main portions by a band moulded on the top and bottom, and the lower division is again bisected by a plain octagonal belt. Like column No. 17 it is surmounted by a double-capital. The lower of the two is

octagonal, and has a moulded necking at the bottom, with two bands above, the middle one, like the necking, being carved with leaf-facets. The upper-capital is octagonal at the bottom, around which is a cluster of mouldings capped by a plain band with leaf-ears at the corners, but it is square above. In the middle of each side is a sunk panel carved with badly formed flower vases, whilst the corners are ornamented in relief, with dwarf trees treated conventionally.

Column No. 7 (Plate LVII) is again quite different from those already presented. The shaft is cylindrical, in one piece, and carved with twenty rows of small raised bosses, in imitation of the custard-apple. It is one of a pair of coupled columns on the north side of the chamber. The cap too is quite different from those before illustrated. It is divided into two portions, an upper and lower, and, with the exception of a square *abacus*, it is octagonal throughout.

The bottom of the *abacus* is floral and tooth-carved, and falling from its corners on to the sides of the cap are leaf-carved pendants. The top moulding, a *cyma*-like one, is leaf-ornamented, and separated from a *beaded* and *strap*-carved *torus* by a small plain fillet. Below this is an incised *scotia* and then a flat *ovolo*-carved top and bottom by leaves, and beneath comes the sub-cap. The top member is carved with the cone pattern and a string of flat beads; the two next are flat, but the lower of the two is sunk and diapered; the next is concave in section and *ball*-ornamented; whilst at the bottom is a necking, of a *cavetto* section carved with facets.

The second pillar, illustrated on Plate LVII, No. 41, shows another variety. From the octagonal it changes into a sixteen-sided figure, and from that into a cylinder. It is divided into two parts by a deep *annulet*, moulded top and bottom, with a square band across the middle. The lower portion is again bisected by a square belt. It is crowned by a double-capital. The sur-capital is octagonal, moulded at the bottom, and has scroll-carved volutes at the top. The sub-capital is very plain, and is composed entirely of circular members, in this respect differing considerably from the others, which have been shown to be octagonal.

Plate LVIII exhibits columns Nos. 11 and 12, two of a quartette occupying the north-east angle of the building. Joining the two is a piece of the old stone partition, before alluded to, which screened this side of the building from the *Pachîsî* Court. Both shafts are octagonal and have moulded *annulets* across the middle. The two lower capitals are akin in design, but the mouldings round the necking vary slightly. The central member is carved with leaves, looped together at top into a chaplet.

The super-capital of column No. 11 is square at top and beautifully carved with circular flowering wreaths. Beneath it is octagonal and laded with mouldings, amongst which is one known to most masons in Upper India as the "*panch-nokilâ-kânta-wâlâ-gola*," and which closely corresponds to our *lamb's-tongue*. It is enclosed between two narrow panelled bands, supported at the top and bottom by a very favourite Muhammadan moulding, composed of a fillet merged into a *cavetto* ornamented with plain raised facets. The corresponding capital over column No. 12 is also octagonal, but the major capital is *cushion*-shape, and ornamented with slightly raised conventional floral carving.

Columns Nos. 19 and 6, Plate LIX, are from the north-western bay. The shafts, like all on this floor, are octagonal, and have moulded horizontal bands across the

centre. The sides of the pillar numbered 19 are chiselled with a continuous chain ornament, the elongated links of which are carved with leaves, whilst those of column 6 are sculptured with a kind of *fleur-de-lis* placed end on end. The lower caps over both are alike in design. The superior capital over column 19 is eight-sided, and on four of the sides are carved plants treated conventionally. The leaves are *equitantly* arranged, and at the top the stem branches into two, and bending downwards stops on the top of bell-shaped semi-pendants projecting from the other sides and united to a square *abacus* by a moulded lip. The sur-capital over column No. 16 is divided horizontally into two distinct portions, a moulded octagonal lower, and a square upper one, *notched* out at the corners to receive moulded pendants suspended from an *abacus* above. The sides are carved with coarse flower vases in relief, from the moulded top of which lotus buds are hanging.

Pillars Nos. 13 and 10, Plate LX, are both from the northernmost range. The shaft of No. 10 is carved in a similar way to that just described, and there is nothing about the sub-capital calling for comment, but the sur-capital requires a little explanation. The necking is octagonal, moulded, and the corners of the lowest member are carved with facets. The *drum* is square, but its corners are notched out (on plan, after the shape of the Greek cross) to admit of dwarf, circular, and double-bellied balusters; whilst the sides are sculptured in relief with trees, from one of which a man is represented plucking fruit. It has been suggested that the capital came from some Buddhist temple, but the improbability of this is seen from the mouldings on the necking which are Muhammadan.

Forming quite an exception to the rule, the shaft of column No. 13 is quite plain. It is covered by a neat and moulded cap, surmounted by a sur-capital, *cushion*-shaped at the top and eight-sided below. Each face of the cushion is carved with flowering wreaths, whilst the necking below is enriched by well cut water-leaves, the tips of which rest on a tooth-carved band.

Plate LXI presents two of the coupled columns from the outer row of pillars on the western façade, hard by the staircase leading up to the second floor. The major portion of column No. 49 is octagonal, above for about $5\frac{1}{2}''$ it becomes sixteen-sided, and finishes off at the top by becoming cylindrical. Both are surmounted by dual-capitals. The sur-capital over that numbered No. 49 is so similar to that over column No. 13 it is unnecessary to describe it. The subservient-cap resembles, but is not so delicately carved as, that over column No. 48, which is crowned by a very pretty leaf coronet with a *bead* and *reel* moulding along the bottom. The major-capital over column No. 48 is divided horizontally into four tiers. The top one comprises the *abacus*, and like that immediately below it is square. The two others are octagonal. The upper part of the capital is of greater diameter than the lower. So the sides are tapered downwards till they die upon the top of the subservient capital. They are cut up by raised ribs into a series of small divisions: some of which are arched at the top and are filled in with roughly chiselled water-leaves, whilst the backs of others are sunk with small arched panels.

Columns No. 45 and No. 46 (Plate LXII) are from the third aisle. Both shafts are eight-sided and divided across the centre by moulded *annulets* and are crowned by double-capitals. The upper part of the sur-capital over No. 46 is square and enriched

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Photo-etching - Survey of India Offices, Calcutta, August 1894.

FAṬHPUR SÎKRÎ :- THE PANCH MAHAL - DECORATED COLUMNS ON THE FIRST FLOOR.

with floral carving, but by moulding out the corners it is brought into an octagonal form below, where it is carved with a *zig-zag* and *chevron* ornament.

The sur-capital of column No. 45 is composed entirely of mouldings. The *abacus* is square and plain. Then comes a leaf-carved *cavetto*, crowned by a "dog-tooth" moulding, beneath which is a grooved band over a ribbed *torus*. Under this is a flat lipped *cyma*, ornamented by leaf carving; then a *lamb's-tongue* between two narrow grooved bands: whilst at the bottom is another leaf-carved moulding of a bell form.

Plate LXIII presents two more of the columns, numbered 31 and 32 respectively on the plan. Both change from an eight to a sixteen-sided figure, and from that again into a cylinder. Both likewise are divided across the middle by *annulets*, and the lower divisions are again sub-divided by plain bands. The sub-capitals assimilate and need no description. The sur-capital over column No. 32 is octagonal. At the sides are small moulded balusters, the front faces being panelled and somewhat rudely sculptured by dwarf flowering trees. The remaining portion of the cap is made up of mouldings, and the lowest member is leaf-carved. The sur-capital over column No. 31 corresponds to that over column No. 1 (Plate LV) already described. The next Plate, LXIV, shows three shafts numbered 24, 15 and 16 respectively on the plan (Plate XLIX), but we need only touch on their sur-capitals. That over pillar No. 24 is square. The *drum* is recessed in the middle and carved with a plain badly-formed flower-vase, from the tops of which droop lotus buds; whilst its sides are sculptured in relief with foliage. The corresponding capitals over pillars Nos. 15 and 16 are also square at top and octagonal moulded below. They are carved with floral wreaths, those upon pillar No. 15 being particularly well done.

The columns on Plate LXV, numbered 40 and 47, are from the south-western bays. Both shafts are octagonal and have broad moulded bands running across the middle. The bottom of shaft No. 40 is prettily decorated, and the top is crowned by a well-proportioned capital moulded at the bottom and ornamented across the middle by a band of open leaf-carving. This is again surmounted by a sur-capital, octagonal below and square above, where it is carved with a small, slender, semi-circular shaft, entwined with flowered scrolls, which branches into two at the top and descending down the sides terminates in bell-shaped bulbs.

Column No. 47 is of quite a different type from any we have yet seen. Its octagonal sides are carved with the bell and chain, one of the oldest and most favourite bits of symbolical Hindû ornament, sculptured in representation of the bell suspended at the lintelled, and often profusely sculptured, entrance to Hindû shrines, and tolled by the attendant priests and devotees during the performance of their religious rites and ceremonies. It is interesting to find this emblem in such a position, as it proves that the great Akbar employed Hindûs, as well as others, upon the enrichment of his buildings. The sur-capital has suffered considerably from the effects of the weather, but judging from what remains its mouldings resembled those on the cap over column No. 45. The sub-capital is octagonal, perfectly plain and unmoulded.

Plate LXVI depicts two semi-octagonal *inserted* pillars from the south enclosing wall, surmounted by bracket-capitals. Both are plain and bisected by moulded *annulets* embattled top and bottom. The subordinate capitals are made up of four

octagonal members: two deep plain bands at the top, the lower of the two being leaf-carved, and a pair of moulded ones at the bottom.

The bottom members of the major-capital over column No. 52 are enriched with raised leaf facets, the cone pattern so common to all Hindû work. The drum of the cap is ornamented by flat chamfered and slightly raised multifoil panels terminated by leaf tassel ends. In front of those on the side faces are moulded circular pendants, with square caps attached to the bottom of the *abacus* above.

The major-capital over column No. 53 resembles that over column No. 46, previously described on Plate LXII.

Column No. 18, Plate LXVII, is from the third row of pillars on the northernmost aisle, and exhibits yet another variety. Across the centre of the shaft, and dividing it into two distinct portions, is a deep "stalactite" band. The lower is octagonal, whilst the upper is round and of greater diameter at the top than at the bottom. Like the surrounding columns it is surmounted by a double-capital. The lower is octagonal and is divided into three members; the bottom consists of an ornamented *cavetto*-necking superseded by a *zig-zag* carved band (so common in Anglo-Saxon and Norman architecture); the middle of a plain broad *fascia*, and the top of a thin *facet*-carved *cavetto* and *fillets*.

The upper capital is *cushion*-shaped, with an octagon-moulded necking, and the sides are enriched with conventional floral carving of a Persian type.

Plate LXVIII illustrates pillars Nos. 38 and 39, the relative positions of which are shown on the plan (Plate XLIX). The shafts are girdled by *annulets*, and are crowned by major and minor octagonal capitals. The marked difference between the two columns consists in the treatment of these caps. That over column No. 38 is octagonal, but has a square scroll-carved band at the top, and the faces of the drum ornamented with a raised, pointed, interlaced arcading filled in with leaf-carving. The necking consists of a *cyma*, water-leaf carved, and a plain tongued moulding.

The sur-capital over column No. 39 is not so refined as some we have seen. With the exception of a square *abacus* at the top (*bead* ornamented on the edge), the whole is octagonal. The lower part is deeply and coarsely moulded, and the drum of the cap bends outwards towards the top and bottom, but is tightened in at the waist by a ribbed *torus*. Both the upper and lower parts are ornamented with water-leaves, and the sides of the drum are occupied by circular and moulded pendants, suspended from the soffit of a square *abacus*.

Plate LXIX exhibits four double-capitals from the pillars marked Nos. 36, 37, 50 and 51 on the plan. The two first are from the coupled columns on the eastern façade, and the latter two from the east end of the south enclosing wall.

The upper capitals over columns Nos. 50 and 51 are quite plain and primitive, but probably they were never finished. They are united by a deep moulded *abacus*, enriched with an open floral band of carving across the middle, and with facets along the upper and lowermost members.

A section of the capital is shown on the side of the drawing, as well as details of the carving upon the minor capitals.

It is unnecessary to give a detailed accouut of the capitals Nos. 36 and 37, as they so closely resemble those already described, surmounting shafts numbered 12, 13 and

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FATHPUR SÎKRÎ. - THE PANCH MAHAL - A PART OF THE EAST FAÇADE.

49. It should be mentioned, however, that the sides of the drum of the sur-capital over column No. 37 are moulded and slope from the bottom upwards.

Plate LXX shows four more of the capitals from the east façade. They are richly carved, particularly those numbered 22 and 24, which it will be noticed are composed of three distinct parts, and are bevelled outwards from the top. They are detailed on Plate LXXI, whilst a full size drawing is shown at A of half of the uppermost portion of the cap.

The sur-capital of column No. 44 is so like that over No. 26, Plate LVI, as to need little description; but attention should be drawn to the bottom of the drum, which is sculptured at each corner with the heads of tusker-elephants, a very appropriate design for the decoration of the capital of an Eastern column. Their trunks are thrown forward, their mouths gape open, and their feet are pawing the ground as if engaged in combat.

The three last plates illustrating this quaint and remarkable building are Nos. LXXII, LXXIIa, LXXIIb, and, being in perspective, may convey to those unaccustomed to reading technical drawings a better idea of the arrangement of the columns of which we have been speaking than the plans. They afford us a glimpse from floor to ceiling of the north-west and north-east angles of the chamber, and show the construction of the roof with its stone beams resting upon the four-armed moulded brackets projecting above the enriched capitals of the various columns of which the aisles are formed. Although adapted to Muhammadan architecture, the form of the shafts are unmistakeably of Hindû origin, and Hindû influence can be traced throughout the whole building, even to the carvings upon the capitals, which are very like some belonging to two ancient Jaina temples of the second century B.C., excavated from the Kankâlî-tîlâ at Mathurâ by Dr. Führer some two or three years ago and dealt with in another volume of these Reports.

CHAPTER III.

THE DÎWÂN-Î-ḴHÂS.

The Dîwân-î-Ḵhâs, or private audience chamber, a red sandstone building, stands at the north end of the *Pachisi* Court and in a straight line with the Ḵhwâbgah, the Record Chamber and the present Dâk-Bangalâ (Plate LXXIII). Viewed from the outside, it appears as a double-storied building, but on entering it is found to consist of one room only, open from floor to roof (see plan, Plate LXXIV and section Plate LXXV). Rising from the centre of the tessellated chamber and reaching as high as the sils of the upper windows is a large octagonal column (Plate LXXVI) surmounted by an enormous circular capital comprised of three tiers of radiating brackets, each tier projecting above and in front of the other, the lowest springing from the top of the column. Four broad beams radiate from the top of the cap (Plates LXXVII and LXXVIII) to the corners of the building, which are corbelled out after the manner of the large capital to support their quadrant-shaped ends. Tradition asserts that Akbar's throne occupied the circular space over the capital, and that the corners were assigned to four of his ministers, who approached the Emperor with their respective portfolios along the passages over the beams, the sides of which are enclosed by open screen-work.

Inside, the chamber measures 28′-8″ square, and on the outside some 43′-3″. The walls are pierced on the ground floor by four doorways, 7′-3″ in width between the jambs, and by deep window openings filled in by *jâlî* work screens, one of which is shown on Plate LXXIX, Fig. 1.

In the thickness of the wall on the north-west and south-east corners are steep staircases lighted by windows, shown on Plate LXXIX, Figs. 2 and 3, leading to the roof and to a balcony 2′-4″ in width, running around the exterior and interior sides of the building on the same level as the passages radiating from the throne capital. A section through the building is shown on Plate LXXV. It is taken through the centre of the building and from west to east, and therefore the column in the middle is shown in section, and the trellis-work of the passages along the beams appears in elevation. The chamber has a curved roof divided up into panels or cassettes by flat projecting ribs, and from the middle of the central panel drops a very effective stone pendant. A plan looking up at the ceiling showing the disposition of the panels and ribs is given on the same plate at Fig. 2. In the north-west and south-east corners of the chamber, just above the galleries, are coffers, shown at Fig. 4 on the left of Plate LXXV, which were probably used for storing state documents, valuables, &c. They were closed on the inside by slabs of stone and again on the outside by stone doors, fastened by padlocks. The socket-holes in which they swung are to be seen, as well as those in the thresholds and lintels of the various doorways, all of which appear to have been closed by stone doors.

Plate LXXX is an elevation of the central column, and Plates LXXXI, LXXXII, LXXXIII and LXXXIV are its accompanying details. In outline it is decidedly

PLATE LXXIII.

Panch Mahal. Ânkh Michaulî & Astrologers Seat. Dêwân-i-khâs.

...irls' School.

Corridor leading to the Turkish Sultâna's House.

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From a negative by Edmd. W. Smith.

Photo-etching-Survey of India. Offices, Calcutta, September 1894.

FATHPÛR SÎKRÎ:– GENERAL VIEW FROM THE KHWÂBGÂH LOOKING TOWARDS THE DÊWÂN-Î-KHÂS.

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PLATE LXXVI.

From a negative by Edmd. W. Smith.

Photo-etching - Survey of India Offices, Calcutta, July 1894.

THE DÊWÂN-Î-KHÂS :- CARVED COLUMN IN THE CENTRE OF THE BUILDING.

Hindû, and so are the details, but the carving upon the shaft and pedestal is of Saracenic character. The plinth of the pedestal is in one piece and the shaft and base in another, whilst the minor capital is composed of a third piece. Each corbel composing the major or throne-supporting capital is composed of five separate pieces of stone, and a front as well as a side elevation of one is given on Plate LXXX, also a quarter plan of the capital.

Plate LXXXI is a detail of the pedestal, and Plate LXXXII of the bottom of the shaft, which is square, although above it first becomes octagonal and then sixteen-sided. Its sides are chiselled with a chevron pattern, and the bottoms are minutely panelled. Both the capital and necking (Plate LXXXIV) are circular. The former is moulded and leaf-carved, and the latter is ornamented with a *guilloche*.

Plate LXXXV (front elevation) represents the exterior of the building. It is designed in excellent proportion, and stands on a moulded and panelled plinth 2′-6″ high. In the centre of each façade is a spacious doorway spanned above by a flat lintel, supported on brackets of Hindû origin, springing from moulded caps over the jambs. On each side of the north and south doorway is a large and deeply recessed window opening, filled in with very fine perforated tracery, seen to advantage as the setting sun dips behind the long range of broken and rugged hillocks to the west of the city. The effect of the waning light as seen through the perforations is charming, and as the visitor passes across the now deserted *Pachîsî* Court, once so full of life and gaiety, he cannot help stopping to admire the scene, and as he does so he is apt to linger, absorbed in thought, till the cry of the *muâzzin* from the Great Masjid in the distance reminds him that the sun has set and it is time to proceed there, would he obtain a glimpse of the Faithful at their evening devotions.

A specimen of one of the screens is illustrated on Plate LXXIX, Fig. 1.

Above the windows and doors, and dividing the façades into an upper and lower story, is a gallery supported on clusters of massive moulded stone corbels and enclosed on the outer side by trellis-work. Details of it are given on Plate LXXXVI, Figs. 1 and 2. The window and door openings on the second floor are surmounted by a deep drip-stone, and, according to correct canons, are ranged over those below. The drip-stone, Fig. 3, Plate LXXXVI, is tailed into the wall and notched on to a stone plate supported on moulded brackets. The spaces between the brackets are ornamented with elaborate and well-carved *pateræ*, birds, &c., &c. The latter have been hacked about and spoilt by some iconoclast.

Above the frieze—protected by the drip-stone—comes an embattled parapet moulded along the top and bottom, which was originally surmounted by a trellis balustrade. Over each corner is a small domed kiosque supported on four slender square pillars, and the roof is stepped out in the form of a platform from which a very fine view of the city is obtained with its almost endless domes, minarets and kiosques. See Plate LXXXVII.

It is known that during the year of 1575 Akbar completed at Faṭhpur-Sîkrî the 'Ibâdat Khânah, a building in which men of learning and genius could assemble for purposes of discussion. Its position has not yet been identified, but by some it is thought that it is identical with the Dîwân-i-Ḳhâs. "The building was divided into four halls; the western to be used by the Sayyids, or descendants of the Prophet; the

southern by the learned men, who had studied and acquired knowledge; the northern by those venerable for their wisdom and subject to inspiration. The eastern hall was devoted to nobles and officers of State, whose tastes were in union with those of one or other of the classes referred to. When the building was finished, the Emperor made it his practice to repair thither every Friday night and on the nights of holy days, and spend the night in the society of the occupants of the halls, moving from one to the other and conversing. As a rule, the members of the hall used to present to him one of their number whom they considered most noteworthy of the notice and bounty of the Emperor. The visits were always made opportunities for the distribution of largesses, and scarcely one of the guests ever went away empty."[1] Badaoni and the Tobqât as quoted by Keene, both mention the building of an Ībâdat Khânah in A.H. 982-83 (1574 A.D.). "They describe it," he says, "as possessing four *aiwans*, one for each class of religionists, and as being the scene of discussions among various denominations. If *aiwans* could be rendered by some word expressive of side gallery, this might be a bombastical account of the Dîwân-î-Ḳhâs. No other building at all answerable to the description is now traceable in the precincts of the palace. It is possible that the disputants were ranged on the four galleries, and that the Emperor took his place in the middle as arbitrator or moderator of the controversies?"[2] It is improbable that the Ībâdat Khânah was within the precincts of the palace buildings. It would more likely have been situated within easy access of, and adjacent to them, and may have been to the south of the tank abutting on the gangway leading to the large Turkish baths by the Record Chamber: for here we found, whilst excavating, the remains of many specimens of sculptured stone, which must have belonged to an important building. Amongst them were a number of pieces of a circular capital which must have vied in splendour with that within the Dîwân-î-Ḳhâs.[3] Who knows but that the Ībâdat Khânah stood here?

ASTROLOGER'S SEAT.

NEAR the Dîwân-î-Ḳhâs, and at the north-west corner of the *Pachîsî* Court (Plate LXXXVIII) and impinging on the south-west angle of the Ânkh Michaulî is a small *Chattrî* in the style of architecture used to a great extent by the Jainas during the 11th and 12th centuries under their domes. It was set apart by Akbar for the exclusive use of a *yogi*. Abul Fazl tells us that Akbar favoured this class of Hindû priests, "and gave them at nights private interviews, enquiring into abstruse truths, their articles of faith, their occupations, the power of being absent from the body, the influence of pensiveness, their several practices and usages, or into alchemy, physiognomy and the power of omnipresence of the soul. His Majesty even learnt alchemy, and showed in public some of the gold made by him. Once a year also during a night called *Sivrât*, a great meeting was held of all the *yogis* of the Empire, when the Emperor ate and drank with the principal *yogis* who promised him that he should live three or four times as long as ordinary men."[4]

[1] *Rulers of India: Akbar.* By Col. G. B. Malleson, page 123.
[2] *Handbook to Agra*: H. G. Keene, page 71.
[3] These have been deposited in the Provincial Museum, Lucknow.
[4] Ain-i Akbari: Blochmann's Translation, page 200.

From a negative by Edmd. W. Smith.

Photo-etching-Survey of India Offices, Calcutta, September 1894.

FATHPÛR SÎKRÎ.

GENERAL VIEW FROM THE TOP OF THE DÊWÂN-I-KHÂS LOOKING TOWARDS THE BALAND DARWAZA.

It stands upon a platform, moulded along the top, raised 9″ above the level of the pavement of the *Pachîsî* Court, and appears, from traces extant, to have been enclosed by a stone railing. It is square in plan, and measures 9′-9″ each way, and at each corner is a shaft connected at the top by stone lintels which support small pendentives carrying a ribbed cupola above. The lower half of the shafts are square, whilst the upper are octagonal. Issuing from the mouths of monsters carved on the two inner sides of each of the shaft are curious angular struts which meet below the centre of the lintels like the apex of a triangle, and lend a seeming support to them. They are carved out of two separate pieces of stone and dowelled into the sides of a pendant-like die below the centres of each lintel. (Plate LXXXIX.)

Similar struts are common in Jain architectural construction, and fine examples are to be seen in the temple of Vimala Sah on Mount Abu, at Girna, and Chitorgarh. Fergusson is of opinion "that the form is derived from some wooden or carpentry original, but in what manner it was first introduced in masonry architecture is unknown." * * * * * * "It was employed by the Hindûs in their *toraṇas*, and so favourite an ornament did it become that Akbar used it frequently at Faṭhpur Sîkrî and Agra. For centuries it continued without much alteration, but at last, in such an example as the great Bowli at Bundi,[1] we find it degenerating into a mere ornament. It was left, however, for a Jaina architect of the end of the last, or the beginning of this century, in the Muhammadan city of Delhi, to suggest a course by which what was conventionally beautiful might readily become an appropriate constructive part of lithic architecture. Here the architect has had the happy idea of filling in the whole of the back of the strut with pierced foliage tracery of the most exquisite device, thus turning what, though elegant, was one of the feeblest parts of Jaina design into a thoroughly constructive stone bracket; one of the most pleasing to be found in Indian architecture, and doing this whilst preserving all traditional association."[2]

In outline the struts are of the serpentine form, in three twists, each twist stopping on the sides of a panelled and broken square die terminating at the top and bottom in moulded bell-like knobs. The face of each strut is stepped out in parallel tiers and elaborately carved with the *mehndî*; the bead and reel; the rope moulding, &c.

The columns stand on square bases, elaborately carved, detailed on Plate XC, and are crowned by moulded and slightly carved capitals, which are represented to a large scale on Plate XCI. These are surmounted by the usual four-armed bracket capital, moulded on the front after the *cyma* form with a roll moulding running along the top. They support the ends of the stone lintels, carrying the roof above upon which is a wall-plate catching the underside of the sloping eaves slanting downwards from the bottom of a dwarf ornamented parapet-like wall round the upper part of the structure, which carries a domical roof, the construction of which is shown on the section, Plate XCII, and on the plan Plate XCIII; surmounting it was a finial, but only its base is extant. The soffit of the roof was coloured red, and upon this ground were some crude floral patterns in white.

A general view of the *Chattrî* is shown on Plate XCIV.

[1] "Picturesque Illustrations of Indian Architecture," page 17.
[2] History of Indian Architecture, page 260.

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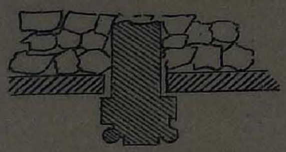
THE ÀNKH MICHAULÎ.

THIS building stands a few paces to the west of the Dîwân-î-Ḳhâs, and, from its close proximity to it, may have been used as a treasury or an office. Tradition however assigns to it a very different purpose, and informs us that Akbar here played "Hide and Seek" with the ladies of his court. As it stands, however, beyond the *zanâna* quarters this is improbable. On the west and north sides is a declivity surmounted by a double-storied stone gallery connected by a small steep staircase on the north-west corner, with the roadway below leading to the villages of Nagar and Sîkrî. On the west side there was formerly a large building, the only remaining portion of which fell during the monsoon of 1892.

On reference to the plan (Plate XCV) it will be observed that the building is composed of three rooms, a central oblong one 16′-9″ by 23′-1½″ within the walls, which are 1′-7″ in thickness, with two others of corresponding size, projecting at right angles to it, and connected by a narrow passage 2′-10½″ in width. It is entered on the east side, where are also two staircases leading to the roof. The pavement of the entrance, like that round the Dîwân-î-Ḳhâs, is tessellated, and the pattern is shown on the plan. Attached to the building, on the north-west corner, are two small rooms, one of which was used as a lavatory. The partition between the two is of rough stone rubble and brick, but it has been plastered and then marked out in white lines to imitate ashlar courses. On the south-west angle are two small doorways leading to the Hospital, the elevation of one is shown at Fig. 4 on Plate XCVII. The whole structure is built over extensive vaults, which are shown on the sections in Plate XCVI. The walls are constructed of rough rubble, and in lieu of arches over the apertures leading from one chamber to another, rough and massive lintels are employed. The upper walls are built of neatly tooled ashlar, and they are pierced by broad doorways and deep recesses. Within the wainscoting beneath the latter are secret coffers: originally closed, like those in the Dîwân-î-Ḳhâs, by silding slabs of stone secured by padlocks. Above the lintels of the doorways are deep window openings filled in on the outside with reticulated stone tracery, diagrams of which are shown on Plate C. The roof of the central apartment is flat and divided into fifteen panels by means of stone beams quirked on the edges and seemingly supported below on a series of carved struts resting on moulded corbels projecting from the wall. The bottom of each strut is worked with the head of a trunked monster from whose open jaws protrudes a raised serpentine scroll (see Fig. 6, Plate XCIX) broken into two by carved semi-dies moulded top and bottom, and terminated at the top by a grotesque crocodile-like head. The different panels are ornamented by beautifully carved flower bosses in high relief. The ceilings over the other rooms are concave at the side but are flat in the middle. They are also divided up into panels by flat ribs and enriched by flower *pateræ*. They are (Plate XCVI) constructed like those in the Treasury on the side of the roadway leading from Agra.

The ribs, about 1′-6″ in depth, spring from the top of the cornice, and like examples met with in Gothic vaulting are *rebated* out thus to receive the ends of slabs of stone reaching from rib to rib forming the ceiling.



The *pockets* are filled up with chippings of stone, &c., and concrete is then thickly laid over the whole to form the roof, and is bevelled towards the parapets to throw the rain water off.

The east façade is shown on Plate XCVII. In length it measures 90′-0″ and in height some 26′-0″. It stands on a moulded plinth 3′-6″ in height, shown in detail in Fig. 2, and its masonry walls are cut up into recesses by slightly projecting piers; and are divided into two stories by a plain horizontal band, which continues, on a level with the lintels of the doorways, right round the building.

The central portion sets back 18′-0″ and is penetrated by three entrances of similar design and dimension to others leading to the side rooms. Over each is a square-headed window filled in with *jâlî* work, and detailed on Plate C. The eaves are of stone, projecting some 5′-7″ from the face of the wall, and carried on moulded corbels (Fig. 3, Plate XCVII). They are surmounted by a high parapet faced with stone and carved in imitation of a castellated wall. Beneath the *merlon* pieces are plainly moulded discs; then comes a horizontal band of crosses, and beneath this is a moulded string-course. The roof is flat, and of cement.

Details of the entrances are shown on Plate XCVIII and XCIX, Fig. 1. Plate XCVIII is a front elevation of one, and Fig. 2 a section. They measure 4′-10″ between the jambs, which are panelled and quirked on the angles. They rest on moulded bases plainly carved, and are surmounted by carved and moulded capitals (Fig. 5), over which are brackets stepped out in three tiers supporting a flat lintel above, closing the top of the aperture.

Sections of the mouldings are shown in hatched lines in the drawings, and it will be observed that most of the plain members slant outwards from top to bottom, a characteristic feature found in the best work of the period.

CHAPTER IV.

THE HOSPITAL, MIRIAM'S GARDEN AND THE NAGÎNA MASJID.

Impinging on the western wall of the Ânkh Michaulî is the Hospital, a low, unpretentious stone structure occupying the northern side of a quadrangle measuring 127′-3″ by 108′-3″, the southern side of which is taken up by the Panch Mahal. In point of size, arrangement and convenience, it falls far short of our own buildings set apart for the sick, but it is very interesting to find that such buildings existed in India as early as the sixteenth century.

It was gable-roofed and divided by stone partitions into twelve separate or private wards, each 14′-0″ by 9′-6,″ three or four of which are still standing.

On the south side was a spacious verandah 11′-2″ in width covered by a flat roof supported on stone lintels over square stone piers. In all probability there was another wing on the west of the quadrangle on which side are the latrines and recreation grounds.

The verandah was 10′-6″ in height, and to the underside of the ridge of the main roof measured 15′-8″. The roof was constructed, like those over the verandahs around the Turkish Sulṭâna's house, of solid slabs of stone wrought into an exquisite panelled ceiling on the soffit, whilst the outside was worked in imitation of tiling. The ridge was of solid stone, beautifully wrought on the underside and *rebated* out to receive the slabs forming the roof, and the joint was concealed by a stone instead of a lead or a zinc *flashing*, crudely carved with water-leaves in high relief.

The interior walls were thickly plastered, and around the doors and windows were painted ornamental borders in red and white. For the hanging of clothes slender stone brackets were inserted on the sides of the doorways and the recesses, and were carved to represent the busts of animals. One or two, still extant on the western walls, represent horses. At the south-west side of the quadrangle is a wide and high gateway, flanked on one side by a double-storied chamber, which was probably used as a gate-house. It leads into a court on the west of the Hospital quadrangle containing the latrines, constructed and worked very much after the way of modern earth closets. To the south of the gateway are the remains of the walls of several rooms, but for what purpose they were used one cannot say.

Further south still is another gateway flanked by a guard-house, which led to Queen Miriam's Garden *(chaman)* formerly enclosed within walls of rubble, faced with cement. Contrary to our notions of a garden, this was stone paved throughout and divided into borders by shallow water-courses, the sides of which were lined, as is the custom in Indian gardens, with potted flowers, plants and shrubs. One water-course ran from south to north, and descending beneath a stone *chattrî*, or pavilion, emptied itself into a pretty little fish-tank, recently excavated by the writer. It measures 5′-10″ by 4′-9″ and is 2′-11″ deep. On two sides small steps lead to the water, and between the two is the sloping outfall of the water-course, carved with the *mahipusht*

Negative by Edmd. W. Smith.

Photo-etching - Survey of India Offices, Calcutta, August 1894.

FAṬHPUR SÎKRÎ :- VIADUCT LEADING FROM "JODH BAIS" PALACE TOWARDS THE HAṬHI POL.

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(fish-scales). The north side is cut up by small cusped niches about 8½″ from centre to centre and 7″ in height. These were filled on high days and holidays with different coloured lamps, and the effect of the light from these shining upon the water as it gently rippled over the scaly surface of the outfall must have been very pleasing. During the summer Miriam and her maids of honor must have been thankful to escape here from the heat of the house, and from the steps to refresh their aching feet by dangling them on the surface of the water as the gold-fish languidly gamboled beneath.

To the north of this fish-tank was another garden, 62′-8″ by 92′-8″, enclosed by a high wall. It is now divided into two by a roadway, but this is a modern innovation.

On the south-east corner of Miriam's Garden is her bath, a square building partially built in the ground, with open sides, measuring 26′-0″ square from out to out and 12′-6″ in height. On each side are three pairs of stone piers placed anglewise at the corners, and side by side in the centre. They are surmounted by heavy stone brackets, carrying lintels supporting the roof, divided into four *bays* by other lintels, which project at right angles to the sides of the building and rest upon the capital of an octagonal column 2′-3″ in diameter rising from the centre of the floor of the tank—24′-0″ by 24′-0″, and 4′-0″ in depth. At each corner steps were provided for the use of those not caring to plunge in from the sides, which were enclosed by stone screens.

The bath was supplied from the water-works near the Hiran Minâr, and portions of the conduit along which the water flowed are still extant. Although now so open it must be remembered that the entire garden was enclosed by walls, and that only women were admitted within the precincts. It was even cut off from Miriam's house by a wall 12′-0″ high and 4′-3″ in width, which reached from the south-east angle of her bath to the north-east angle of "Jodh Bai's" palace. It was pulled down a few years ago to open up a roadway to Bîr Bal's house, upon the north side of which is a pavilion similar to that at the north end of the garden. Old inhabitants say that both pavilions contained sculptured representations of Hindû deities, and that they were removed only a few years ago. Beneath the roadway the writer found, upon excavating, a small chamber, and it is presumed it formed a part of an underground passage leading to "Jodh Bai's" palace. On the west side of the garden is a viaduct, 27′-0″ high, surmounted by kiosques, leading from "Jodh Bai's" palace towards the Haṭhi Pol (see Plate CI). It is supported on pointed archways 11′-1″ in thickness—formerly filled in with screens,—through which one passes to the Nagîna Masjid, which was set apart especially for the ladies of the harem, and measures 24′-3″ by 33′-6″. It stands within a stone flagged court 43′-0″ by 53′-4″ *now* open on the south side. At the north end is a porch 13′-7″ by 11′-9″, which overlooks the roadway leading to Haṭhi Pol and the Hiran Minâr. It is divided into two aisles in width by three in breadth by slender and well-proportioned red sand-stone pillars, of a broken square form, connected by pointed arches. In the west wall are three *mihrâbs*, and projecting at right angles to the middle one is a perfectly plain *mimbar*. The central *mihrâb* measures 4′-3″ across, is more lofty than the others, and is recessed 3′-5″ from the face of the wall. On plan it is square, but it is closed

at the top by a semi-dome, goffered on the soffit. The front is plainly arched, and the line of the arch is carried down to the ground, as is also the case with the other *mihrâbs*, by slender angle shafts. The arches over the *mihrâbs* on each side differ, inasmuch as they are cusped. The spandrils are of red stone, ornamented with *pateræ* and enclosed by broad borders of sepia coloured stone.

The façade of the building is an open one, is only 16′-0″ in height, and comprises three *bays*, which are closed at the top by slabs of stone 9″ in thickness, wrought into the form of a well proportioned four-centred arch. Over these "arches" is a deep drip-stone divided into oblong panels on the upper side, by raised and chamfered rolls. It is supported on a stone wall-plate upheld by moulded brackets. The bases and capitals of the piers are moulded, and some of the members are carved with floral ornament.

The ceiling, originally crudely painted, is flat and constructed of slabs of stone 1′-6″ wide and in length equal to the breadth of the aisles, which measure 10′-0″ between the piers. Upon it concrete is thickly laid to form the roof, which is flat, but sufficiently sloped to throw the water off.

As a rule Muhammadans are fond of having birds about their religious buildings, and Akbar, so considerate for the well-being of all, thoughtfully provided shelter for these pets by piercing the upper part of the south lateral wall with numerous little arched cavities large enough to admit of pigeons or doves. The walls of the viaduct to the east, leading to the Hiran Minâr, were similarly treated, and down to the present time these regal dovecots are still inhabited.

Akbar's care for the poor is shown by an almonry he built on the west of the Masjid and on the side of the roadway leading to the Hiran Minâr. It measures 31′ 7″ by 21′ 6″, and, like a small open building on the opposite side of the roadway, covered by a *lean-to* roof of stone, is not of much architectural importance. He caused several such buildings to be erected about the city, and poor Hindûs as well as Muhammadans partook liberally of his bounty.

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CHAPTER V.

MIRIAM'S KOṬHÎ OR SONAHRÂ MAKÂN.

ORIGINALLY this residence was known as the Sonahrâ Makân, or "Golden House," and it was so called on account of the profuse gilding which embellished both the exterior and interior walls. Bibi Miriam, one of Akbar's wives, is said to have lived here, and by some it has been supposed she was a Portuguese Christian, but as the chronicles of Akbar make no mention of his having contracted such an alliance, very little faith can be placed in the supposition. If he had done so, that most exact chronicler Abul Fazl would surely have mentioned it in his *Ain-i-Akbari*, but he does not, although be gives a list of Akbar's wives.[1] On the other hand he distinctly tells us that Maryam-uz-zamânî was the daughter of Râjah Bihârî Mall and sister to Râjah Bhagwân Dâs, and that she was the mother of Jahângîr. Her name translated means "the Mary of the period," and is a notable one among Muhammadans. As far as one can make out the misnomer appears to have arisen through the guides, to whom a painting over one of the doorways on the west side of the house was erroneously described by a visitor as *The Annunciation* (See Fig. 1, Plate CIX). These men wishing to appear wise and excite the attention of sightseers tenaciously clung to the idea, and as they found it brought extra *bakhshish* they have ever since been most careful to point it out as such to tourists, and who, expecting the marvellous, have only too willingly taken the story for gospel and retailed it to others as a veritable fact.

The house stands upon a platform; is compact and consists of an oblong block measuring 59′-10″ by 48′-5″. From the plan, Plate CII, it will be seen it is conveniently arranged and surrounded on three sides by a verandah. On the ground floor are four rooms: a long oblong one running north to south, and three smaller ones at right angles to it at the south end. Over these latter are three others, from which a steep staircase leads to the roof,—a flat one,—surmounted on the north end by a pavilion carried on eight square shafts (Plate CX). Neither of the small rooms is lofty, being only 9′-5″ in height. They probably formed the private apartments; whilst the long oblong chamber, 17′ in height, and alcoved at the north end (Plate CIII), was used as a drawing room.

The façades are shown on Plate CIV and Plate CV. Although when seen in elevation they look rather stiff and rigid, they do not appear so when viewed in perspective. Their proportions are excellent, and it is evident they were very carefully studied and worked out. The positions of the various doors and windows have been carefully considered, and, as it should be, the centre of the one is over the centre of the other. Pilasters have been introduced at regular intervals along the walls, and between these and the doorways arched recesses or niches have been inserted to break up the wall space. At each corner of the verandah is a solid panelled square

[1] See page 619, *Ain-i-Akbari* (Blochman's Translation).

pier, and between them are others, ranged correctly opposite the pilasters upon the walls of the house. The bays thus formed are bridged by stone lintels carried on massive brackets which are detailed on Plate CVII.

The north façade is more pleasing than the others : its verandah is longer than those on the east and west fronts, but it is of the same width and, like them, is divided into three bays. In order to get them all of the same size owing to its extra length, the architect has cleverly subdivided the central one into three parts, making the middle portion equal in size to the bays on the other fronts and dividing the excess space into two equal wings linked together at the top by small four-centred arches. In the centre of the wall is a flat-headed doorway leading into the drawing room, and above it is an arched window opening filled in with a perforated stone screen. A detail drawing of it and the windows in the east and west fronts is given on Plate CVI. Protecting the verandahs and the sides of the buildings from the prolific rains and the glare of the summer sun, is a deep overhanging drip-stone or eave, supported on massive moulded brackets, in some instances ornamented with carving, which is Hindû in feeling. Around the top of one bracket is sculptured a procession of geese, a band of *kîrtti-mukhas*, semi-leaf rosettes, and a leaf-ornamented and moulded baluster (see Fig. 1, Plate CVII). Fig. 2 of the same plate shows the front of one of these brackets, and the carving upon it represents the Râma-incarnation of Krishna. He is attended by Hanumân, and stands upon a lotus, and in each hand holds one of the sacred bulbs of that plant. Above the figure is a band of *kîrtti-mukhas* and below it a sunk border carved with *bráhmani* ducks. Other drip-stone brackets are shown on Plate CVIII. One represented on Fig. 1 is sculptured with a couple of elephants surmounted by a band of *kîrtti-mukhas;* and on the other (Fig. 2) a couple of fat geese within a sunk panel. The attitude of these is amusing: they look like fledgelings trying to fly. A parapet crowns the drip-stone, and it is divided longitudinally into two parts by a moulded string-course. The upper portion is enriched by a slightly raised and pointed interlaced arcading, standing on a plain band incised with crosses. A detail drawing of it is given in Fig. 2, Plate CVIII, whilst Fig. 3 of the same plate delineates the plinth moulding to a large scale.

Crowning the north façade, and lending great effect to the design, is a pretty, airy and well-proportioned pavilion, carried on eight slender square shafts and covered by a hipped roof, the ridge of which is carved with bold water-leaves and surmounted by moulded finials. It is divided by a floor into two low stories, and possibly they may have been used during the hot weather as sleeping apartments.

The walls of the house, both inside and out, were richly painted with frescoes, and the Plates numbered CIX to CXX illustrate the more important of these. In some instances the drawing was spirited and well done, and the colouring, judging from what remains, was rich and fine in tone. It is well known the Great Moghul, as Akbar is called, took a great interest in painting. Section 34 of the *Ain-i-Akbari* is entirely devoted to the arts of writing and painting, and here we learn that[1] " His Majesty from his earliest youth has shown a great predilection for the art, and gives

[1] Section 34, page 107, *The Ain-i-Akbari* by Abul Fazl 'Allami, Blochman's Translation.

it every encouragement, as he looks upon it as a means both of study and amusement. Hence the art flourishes, and many painters have obtained great reputation. The works of all painters are weekly laid before His Majesty by the dârôghas and the clerks; he then confers rewards according to the excellence of workmanship, or increases the monthly salaries. Much progress was made in the commodities required by painters, and the correct prices of such articles were carefully ascertained. The mixture of colours has especially been improved. The pictures thus received a hitherto unknown finish. Most excellent painters are now to be found, and masterpieces, worthy of a *Bihzâd*[1], may be placed at the side of the wonderful works of the European painters who have obtained world-wide fame. The minuteness in detail, the general finish, the boldness of execution, &c., now observed in pictures are incomparable; even inanimate objects look as if they had life. More than a hundred painters have become famous masters of the art, whilst the number of those who approach perfection or of those who are middling is very large. This is especially true of Hindûs: their pictures surpass our conception of things. Few indeed in the whole world are equal to them."

So far was the decorator's art carried that even the stone lintels of the verandah ceiling were richly ornamented by coloured panels, containing beautifully written couplets by Faizi, the brother of Abul Fazl, and whose house is still to be seen on the north side of the Great Masjid. Fig. 1, Plate CIX, is an exact reproduction of the so-called *Annunciation* already referred to. It is painted upon a square panel over the doorway on the north-west angle of the building. Fig. 2 is a line copy of another painting upon the corresponding panel on the opposite side of the house. Both measure about 2′-3″ by 2′-9″ and are enclosed by rich floral borders. The most prominent figure in the first picture is an angel seated upon a chair with a crenellated back. The left leg dangles over the corner of the chair, and the right is drawn towards the body, after the fashion of the East, and crossed upon the seat. A long flowing robe caught up over the left arm, which rests upon the breast hidden by a blue tippet, entirely covers the figure. The right arm falls down the right side of the body and rests upon the leg, behind which is a blue pillow. The legs of the chair have disappeared, but below is a footstool. The face of the angel is now a blank, but around the throat a necklace is observable, and emerging from the shoulders are the wings spread outwards so as to occupy the upper part of the painting. *Vis-à-vis* to the angel is another. It is much smaller, and only the outline of the face and wings are traceable. Upon the upper right hand corner of the picture is a canopy with a richly embroidered Persian top. It is supported on poles and probably covered some one of note to whom the heavenly messenger had been sent, but whether the Madonna one cannot now say. The picture is enclosed by a border of red, worked upon which is a golden scroll overlaid with white and blue flowers. Fig. 2, Plate CIX, also depicts a couple of angels visiting some one seated beneath a canopy, but no one has ever thought of describing this as the *Annunciation*. The canopy is on the right of the picture, and enclosing the bottom is a festooned valance, but the top is too obliterated to make anything out of. The occupant is clad in a long loose-flowing robe. At the back of the canopy

[1] Bihzâd was a famous painter, who lived at the Court of Shâh Ismâil-i-Safawi of Persia.

is an angel, and approaching it with uplifted hands is another; whilst between the two is a third figure dressed in a skirt and a tunic reaching down to the knees and thrown open at the chest. The hands are clasped and rest on the waist, encircled by a long sash, the ends of which trail on the ground and help to fill up the vacant space between the figure and the canopy. The lower part of the picture represents a garden with a couple of people in it, one of whom appears to be a woman. The other is evidently a man, attired in a long robe, tightened in at the middle by a scarf, with the ends thrown carelessly over the shoulders and across the arms. The hair is curled and covered by a cap, like those worn by Panjâbîs. The left hand holds a long straight stick with a knob for a handle, and the right is upheld as if taking something from one of the trees standing midway between him and the woman. At the woman's feet is a peacock, and gliding away from the trunk of the tree is a serpent. If the painting shown on Fig. 1 portrays the *Annunciation* perhaps this is meant to depict the Fall in the Garden of Eden.

Fig. 1, Plate CX, illustrates the decoration upon one of the pillars on the north verandah, whilst Figs. 2 and 3 are drawings of fragments of paintings from the east wall. Plate CXI is taken from one of the panelled piers on the east verandah. The colours are obliterated, but blue appears to have been freely used. Plate CXII shows another painting from one of the north verandah piers, and from the inscription on it we gather it represents an elephant fight and the names of the animals Bakht Bali and Partabah, and further that Bali has seriously wounded Partabah by a tremendous blow on the head. The inscription runs—

قوت بخت بلی ببین که چه فتنه انگیخت   برسر پر تابه که مغرش را ریخت

which reads :—"Behold the power of Bakht Bali! He inflicted such a terrible blow upon the head of Partabah that smashed his head." The animals are spiritedly drawn, and the saddle cloths and robes are very carefully delineated. They are surrounded by men goading them on to fight, equipped with "*gharbelah*" (jostle), "*ankus*" (goad) and "*nazah*" (spear). The background appears to have been blue and gold, whilst the elephants were painted black and their trappings white.

Plate CXIII shows portion of the fresco on the north side of the house. At the top is a part of an embattled wall with octagonal bastions surmounted by kiosques. In the wall are two arched openings filled in with doors of the pattern common to the period, and similar to those leading into Islam Khân's Tomb within the courtyard of the Great Masjid, and which will be described hereafter. Below this comes a tessellated pavement, and rising from it is a large octagonal turret crowned by an open kiosque, with a man to its right holding in his hand a long pole with a noose at the end. He is conversing with and beckoning to another man standing at the back of a house on the right of the turret. To the left is another house with a honeycombed dado, and from behind it a man is cautiously peeping. At the bottom of the picture are other figures, but they are all too much decayed to make much out of.

Plate CXIV gives a representation of another painting on the north façade. It presents a bird's-eye view of an embattled fort. Beneath a gateway, on the left hand side of the drawing, a horseman is passing to the beating of drums, by musicians, on

the outside. Passing along the tree-lined roadway are several other men, some of whom are mounted, whilst others are on foot. With them are two *cheetas*. From this we may suppose that the subject represents a hunting expedition. The two next plates, CX and CXVI, are drawings of a piece of very fair painting upon the pilasters on the north-west corner of the building. Horizontally crossing Plate CXV is represented a meandering river. Its grassy banks are strewn with boulders, and are dotted with trees and water plants, amongst which peacocks and other birds are strutting. Rising from the lower bank is a large conventional tree and flitting amongst its upper branches are pigeons and storks. On each side of it is a cypress tree. The major portion of the companion plate is occupied by a large fruit tree, and ensconced amongst its branches are birds, some roosting and some pluming themselves, whilst others are satisfying their hunger by picking at the tempting fruit growing upon the banks. The cypress encloses the sides of the picture, and a water plant partially fills the bottom. In both instances the background is blue and the trees red, whilst their feathery occupants are of various and diverse hues. From the drawing and colouring, more especially of the trees and birds, one might suppose that the work is either by a Japanese artist or a copy of a Japanese picture.

The drawing on Plate CXVII is of a painting from one of the piers on the east verandah. The background is gold and the coats of the figures upon it are of various bright colours. The horse over the sunk panel in the centre of the pier is white and fairly well drawn, and is trapped in the prevalent style of the East: the pommel of the saddle is curled over in the front and the saddle cloth is of dark blue trimmed with white. The rider is dressed in red. All the men are clad, have *kamarbands* round the waist and hold *lâṭhîs* in their hands, and their head coverings are *pagṛîs*. The painting is too decayed to be clearly made out, but as trunk, head and part of a foot of an elephant are still discernible it may have portrayed a hunt. The two drawings given on Plate CXVIII probably represent a battle scene. Fig. 1 shows a well drawn elephant equipped with a red saddle-cloth fastened round the belly by a broad girth. A *mahâwat* is goading the animal on, and at his back is seated a warrior clothed in white, holding a spear in his hand. At the top of the painting are the remains of several men whose heads are turbaned, and at the bottom is a body of lancers in the act of charging. Their spears are held in the right hand, whilst the left clutches their shields. A man on the right of the picture is cutting with his sword at the foremost horseman. Fig. 2 is probably a continuation of the scene, but instead of cavalry we have a body of promiscuously armed foot soldiers, some of whom are carrying flambeaux, crescent-shaped at the bottom, in their hands. On the top of the fresco are two riderless tusker elephants the one charging at the other, and beyond them is a tree; and as it is surrounded by a platform approached by steps, it evidently belongs to the class of sacred objects. The next plate, CXIX, depicts a tiger hunt. Dashing through the jungle is a large tusker, which by its trunk has caught a wild animal in the act of springing upon the back of a horse, whose wary rider, being fully alive to the danger, has turned in his saddle, and is dealing it a heavy blow with a double-edged dagger.

The elephant is black and his head is decorated with feathers. Not much remains of the *mahâwat*, but his goad, resting upon the head of the tusker, is intact. The horseman wears a red tunic and blue breeches, and from the feather in his cap presumably belongs to the upper classes. His horse has reared on its hind legs and has its head turned in a very frightened manner towards its foe. On the right of the elephant is a palm tree with a man at the trunk holding in his hand what is perhaps intended for a gun, and on the left is another tiger breaking cover from the jungle and pursuing a horse whose hind-quarters only are visible.

To what extent the walls of Miriam's house were decorated may be judged from Plate CXX, with which the first volume of this report closes. The previous drawings, dealing with the decoration, present to us only fragments of frescoes, but here we see an entire painting, imperfect in parts it is true. It occupies the entire wall space between two of the pilasters on the east side of the house; the panel in the centre we have already seen to a larger scale on Plate CIX, so that there is no occasion to allude to it again. The subject below the panel almost without doubt represents a tournament. It is teeming with life, and is crowded with mounted horsemen, most of whom are armed with bows and quivers well stocked with arrows. They are riding full tilt and discharging their missiles as they go, and at the same time guide their steeds, after military fashion, with their knees and legs. Two elephants also have a place in the show. That on the right of the painting is bedecked with a collar and feathers, and over the broad bordered *hawda* cloth hang two bells connected by a rope which, tolling as the ponderous animal sways to and fro, afford a timely warning of its approach to unwary pedestrians. Over the turbaned head of the rider is an umbrella, and from this one gathers he is some one of note, and is probably the tournament marshal. His hands are upraised as if directing the proceedings, and two or three foot attendants are attentively watching his movements. At the rear of the elephant are the remains of a *shâmiyâna*, beneath which are people watching the *mêlée*, and between it and another on the left end of the fresco are other spectators, seated on a raised daïs, to whom the actors in the tournament deferentially look as they pass and repass. The drawing is well and spiritedly done, and there is a style about it which one would hardly expect native artists of the sixteenth century capable of producing. The horses and elephants are particularly well drawn, more especially the former. From their paintings they appear to have paid more attention to animate than inanimate objects. As the horse and elephant are the common beasts of burthen of the day, they would naturally be more *au fait* at these studies than others. They had little or no idea of the laws of perspective, and that this was so is evident from the drawing of the fortified enclosure depicted on the left of the painting. The dome-shaped octagonal bastions on the outside of the battlemented walls are very badly drawn, likewise the entrance to a building within the enclosure in front of which are several figures in various attitudes, perhaps servants and menials, in the employment of grandees jousting on the outside of the walls. We have already seen that the art of painting flourished under Akbar's benign rule. From the section already quoted we also learn particulars of the royal painters and Akbar's opinions on art. We read of

Daswanth, the son of a *pâlki* bearer, " who devoted his whole life to the art, and used from love of this profession to draw and paint figures even on the walls, and one day the eye of His Majesty fell on him; his talent was discovered, and he himself handed over to the Khájah. In a short time he surpassed all painters, and became the first master of the age. Unfortunately the light of his talents was dimmed by the shadow of madness: he committed suicide. He has left many masterpieces." His rival is given as one Basawan, " who was excellent in back-grounding, drawing of features, distribution of colours, portrait painting, and several other branches." Further on we read: " I have to notice that the observing of the figures of objects and the making of likenesses of them, which are often looked upon as an idle occupation, are, for a well-regulated mind, a source of wisdom, and an antidote against the poison of ignorance. Bigoted followers of the letter of the law are hostile to the art of painting, but their eyes now see the truth. One day at a private party of friends, His Majesty, who had conferred on several the pleasure of drawing near him, remarked: 'There are many that hate painting, but such men I dislike. It appears to me as if a painter had a peculiar means of recognizing God; for a painter in sketching anything that has life, and in drawing its limbs, one after the other, must come to feel that he cannot bestow individuality upon his work, and is thus forced to think of God, the Giver of Life, and will thus increase in knowledge.' The number of masterpieces of painting increased with the encouragement given to the art. Persian books, both prose and poetry, were ornamented with pictures, and a very large number of paintings was thus collected. The *Story of Hamzah* was represented in twelve volumes, and clever painters made the most astonishing illustrations for no less than one thousand and four hundred pages of the story. The *Chingiznâmah*, the *Zafarnâmah*, the *Razmnâmah*, the *Ramâyan*, and the *Nal Damnah*, the *Kaliah Damnah*, the *Âyâr Dânish*, &c., were all illustrated. His Majesty himself sat for his likeness, and also ordered to have the likenesses taken of all the grandees of the realm. An immense album was thus formed: those that have passed away have received a new life, and those who are still alive have immortality promised them. In the same manner as painters are encouraged employment is held out to ornamental artists, gilders, line-drawers, and pagers. Many Mansabdârs, Ahadis, and other soldiers hold appointments in this Department."[1]

Tradition says the frescoes represent the events of Firdausi's poem—the *Shah Nama*. It is to be deplored that they have been so neglected, and that precautions were not taken years ago to preserve them. Travellers who visited the place thirty years ago tell us they were then in a fairly good state of preservation, and that the walls simply glistened with gold. It is only recently that steps have been taken to preserve these interesting specimens. Like many of our cathedrals and historical buildings in England, the walls bear traces of having been liberally coated with whitewash, which in many places has been cleaned off and with it the frescoes! Two of the rooms on the upper floor testify to this, and beneath the whitewash on the walls of the south-east room coloured geometrical designs are to be seen. Not only were the walls decorated, but the stone beams of the verandah roof were richly

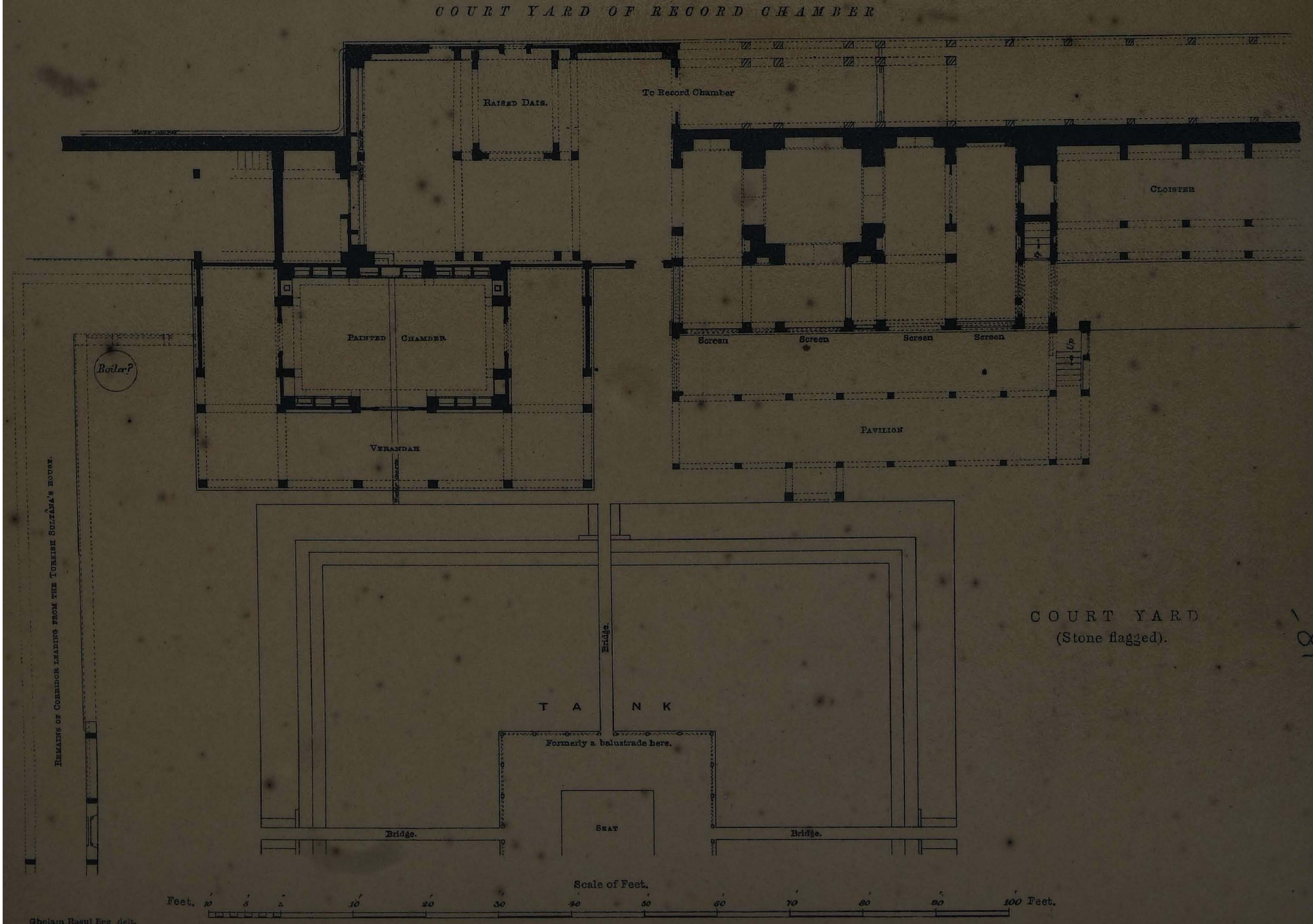
[1] *The Ain-i-Akbari* by Abul Fazl, Blochman's Translation, section 34, page 107.

ornamented by the caligraphist who reproduced some of Faizi's couplets. They are written within seriated-shaped panels upon the bottoms and sides of the lintels and generally upon a ground of gold. In conclusion we may mention that Abul Faizi was the brother of Abul Fazl and was Akbar's friend and court-poet, and one of the few Muhammadan members of the Divine Faith. In a subsequent volume we shall have occasion to allude to him again and describe his residence, which is still standing on the north side of the Great Masjid.

PLATE I.

FAṬHPUR SÎKRÎ.—THE MAHAL-Î-KHÂS.

Ground Plan of Buildings on the South side of the Court Yard.



Gholam Rasul Beg delt.

Archæological Survey of India. N. W. P. Circle, 1892.

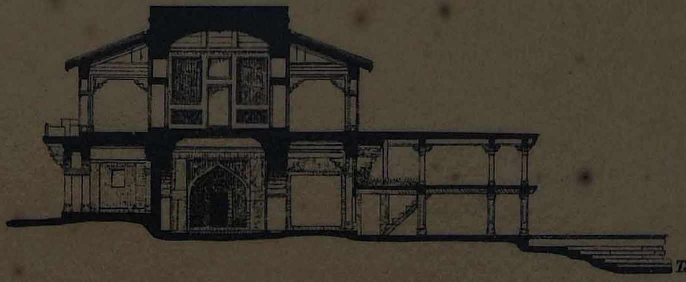
Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

PLATE [illegible]

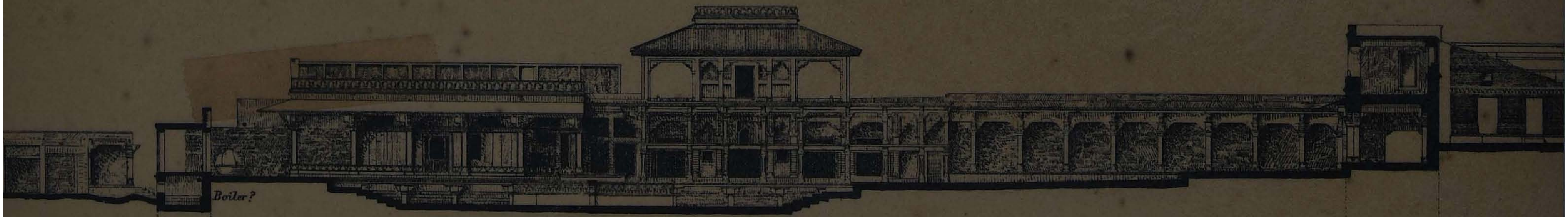
FATHPUR SÎKRÎ.—THE MAHAL-Î-KHÂS.

Fig. 2. CROSS SECTION SHOWING THE KHWÂBGÂH.



THE KHWÂBGÂH.

Fig. 1. THE SOUTH FAÇADE.



Gholam Rasul Beg. } delt.
E. W. Smith.

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Archæological Survey of India, N. W. P. Circle, 1893.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

DETAILS OF VERANDAH CORNICE, BRACKETS, AND PIERS.

-85-

ELEVATION.

SECTION.

BASE OF ANGLE SHAFTS IN THE EXTERIOR WALLS.

Scale

Inches

BASE OF PIERS.

Ram Singh,
Fazul-ud-din, I } delt.

SCALE

Inches ... Feet.

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SIKRI.—THE MAHAL-I-ḲHAS.—THE KHWABGAH. PLATE IV.

CARVED PANEL IN CENTRE OF CEILING.

Archæological Survey of India, N. W. P. Circle, 18

Photo lithographed at the Survey of India Offices, Calcutta, June 18

E. W. SMITH,

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FRESCO ON SIDE OF WINDOW OVER THE EASTERN DOORWAY.

SCALE

INCHES 12″ 6″ 6″ 3″ 0 1 FOOT

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FRESCO ON SIDE OF WINDOW OVER THE SOUTH DOORWAY.

SCALE
INCHES 12″ 9″ 6″ 3″ 1 FOOT

Archæological Survey of India, N. W. P. Circle, 1893.
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.
E. W. SMITH,
Architectural Surveyor.

DETAIL OF BRACKETS SUPPORTING ROOF OVER THE FIRST FLOOR.

-93-

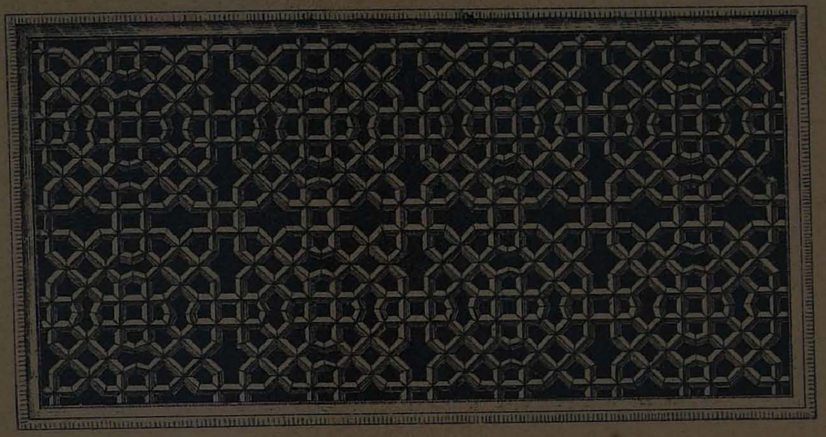


Fig. 3. STONE SCREEN IN SOUTH WALL OF THE PAINTED CHAMBER.

Section.

[SECT]ION THROUGH PATERA.

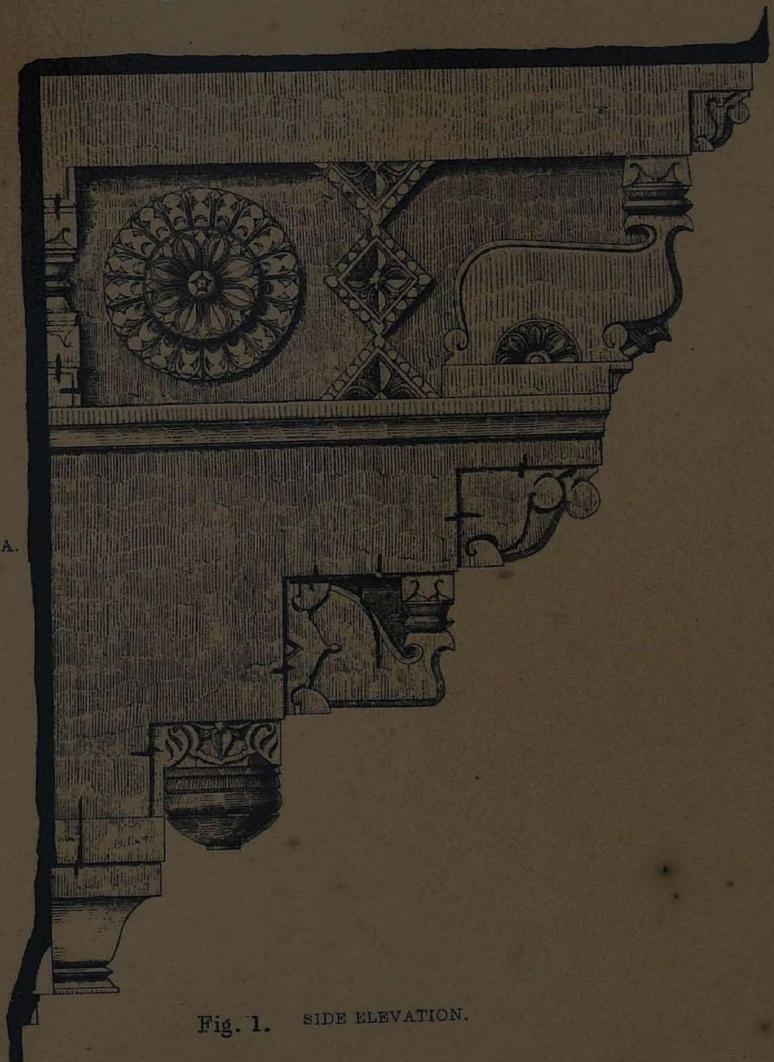


Fig. 1. SIDE ELEVATION.

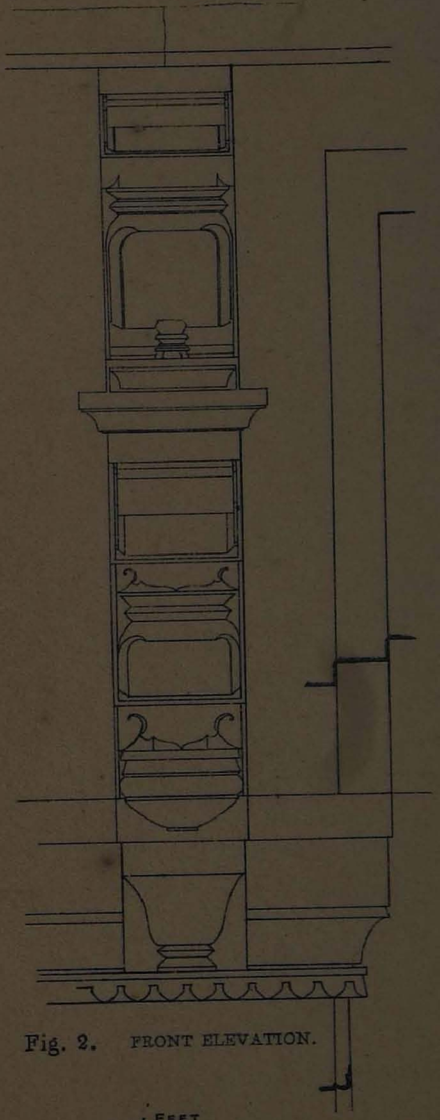


Fig. 2. FRONT ELEVATION.

Ram Sing, delt.

SCALE

INCHES 12″ 6″ 1 2 3 FEET

E. W. SMITH,
Architectural Surveyor.

Archaeological Survey of India, N. W. P. Circle, 1895

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

-95-

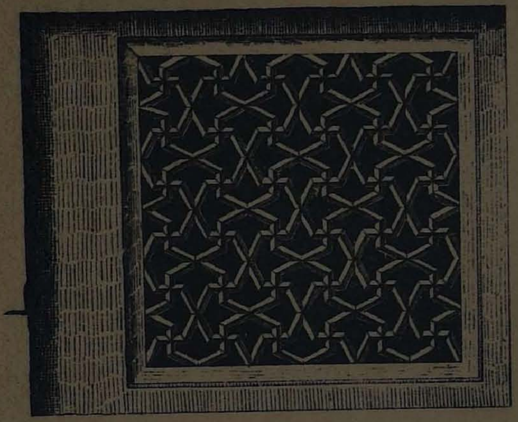
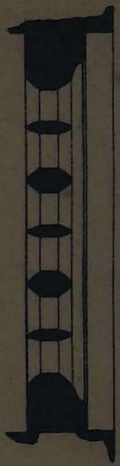
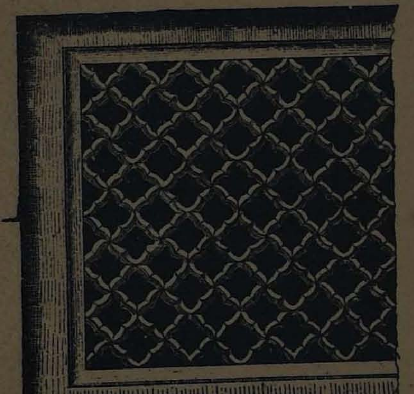


Fig. 1. STONE SCREEN OVER THE WEST DOOR OF THE PAINTED CHAMBER.



SECTION



SCALE ... FOOT

COLONADE IN FRONT OF THE KHWÂBGÂH.—GROUND FLOOR COLUMNS.

PLAN

INCHES ... SCALE ... FEET

E. W. SMITH,
Architectural Surveyor.

PLATE XVIII.

FAṬHPUR SÎKRÎ.—THE MAHAL-Î-ḲHÂS.—THE KHWÂBGÂH.

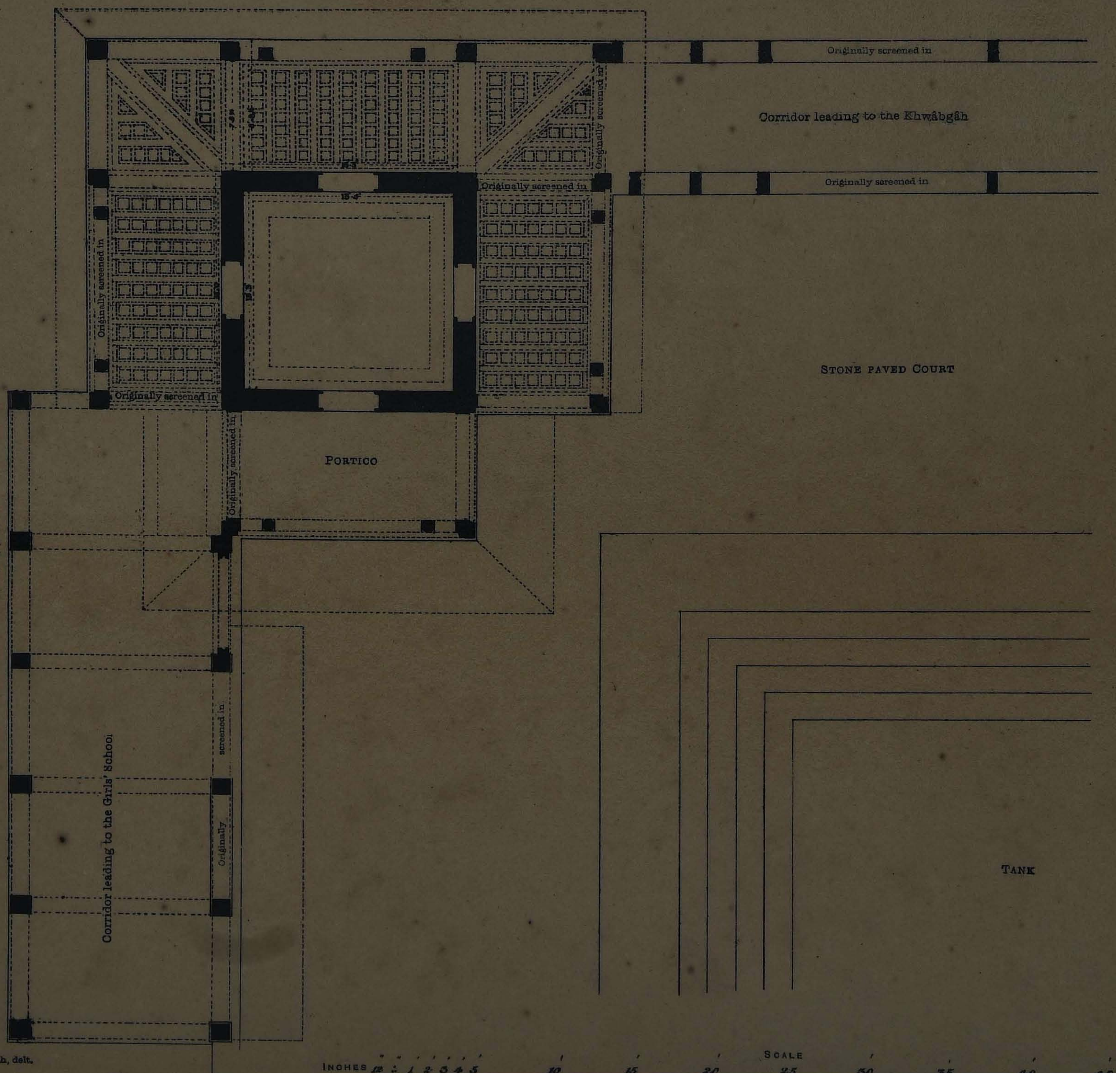
DETAIL OF BRACKETS SUPPORTING LINTELS OF THE CLOISTER ROOF.

-97-

E. W. SMITH,
Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle, 1892.
Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

FATHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.—GROUND PLAN. PLATE XIX.



N. B.—The drip-stone originally continued around, as shewn by dotted line, on this side, and abutted on the sloping roof of the Verandah.

E. W. Smith, delt.

Fazul-ud-din II, delt.

SOFFIT OF DRIP-STONE.

SCALE

INCHES 12" 9" 6" 3" 0" 1' 2'

FATHPUR SIKRI.—THE TURKISH SULTANÂ'S HOUSE.

DETAIL OF ONE BAY, SHOWING PIERS AND BRACKETING CARRYING LINTELS OF VERANDAH ROOF.

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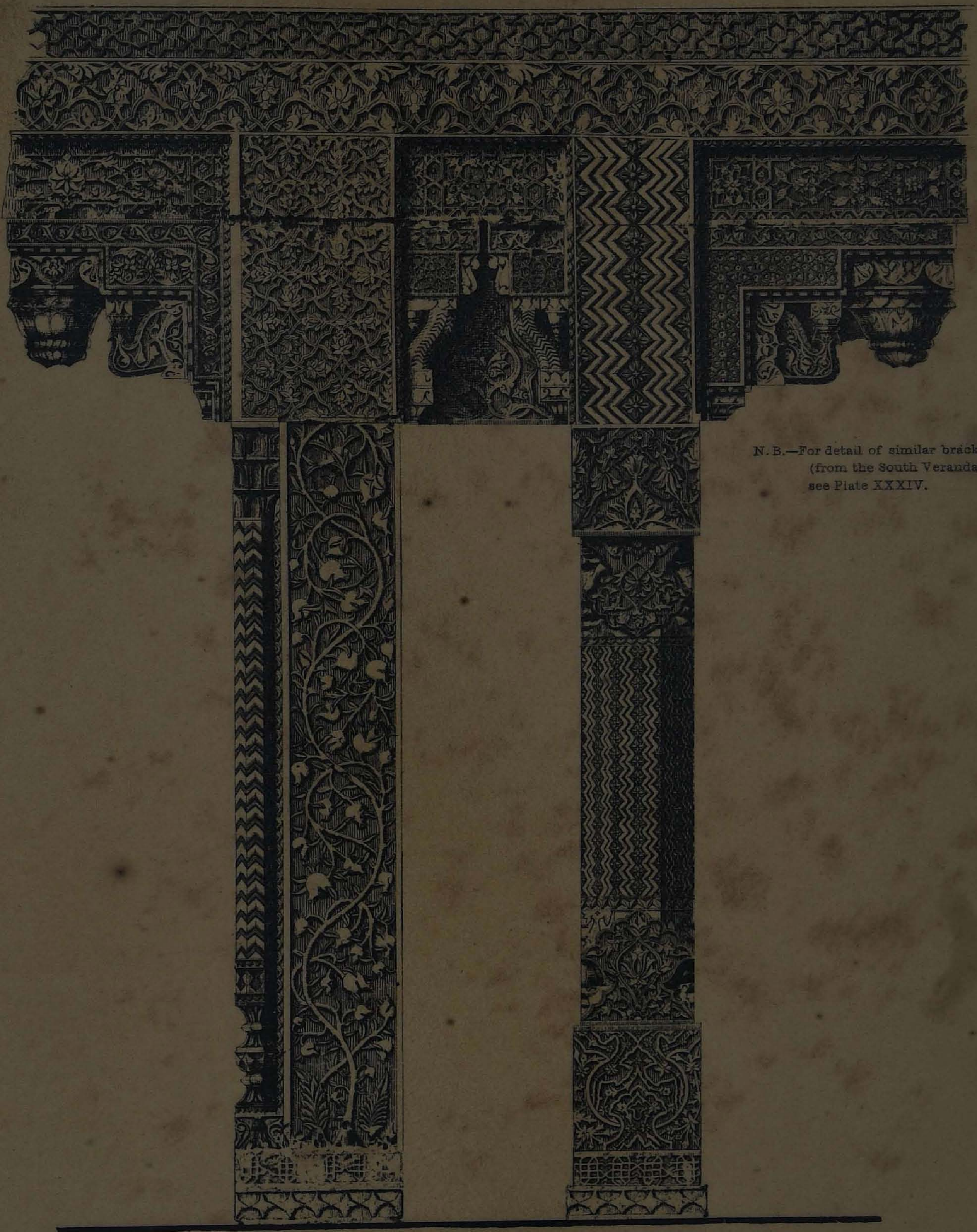


N. B.—For detail of similar bracket (from the South Verandah) see Plate XXXIV.

Fazul-ud-din I, delt.

Scale.

INCHES 12 9 6 3 0 1 2 3 4 5 FEET

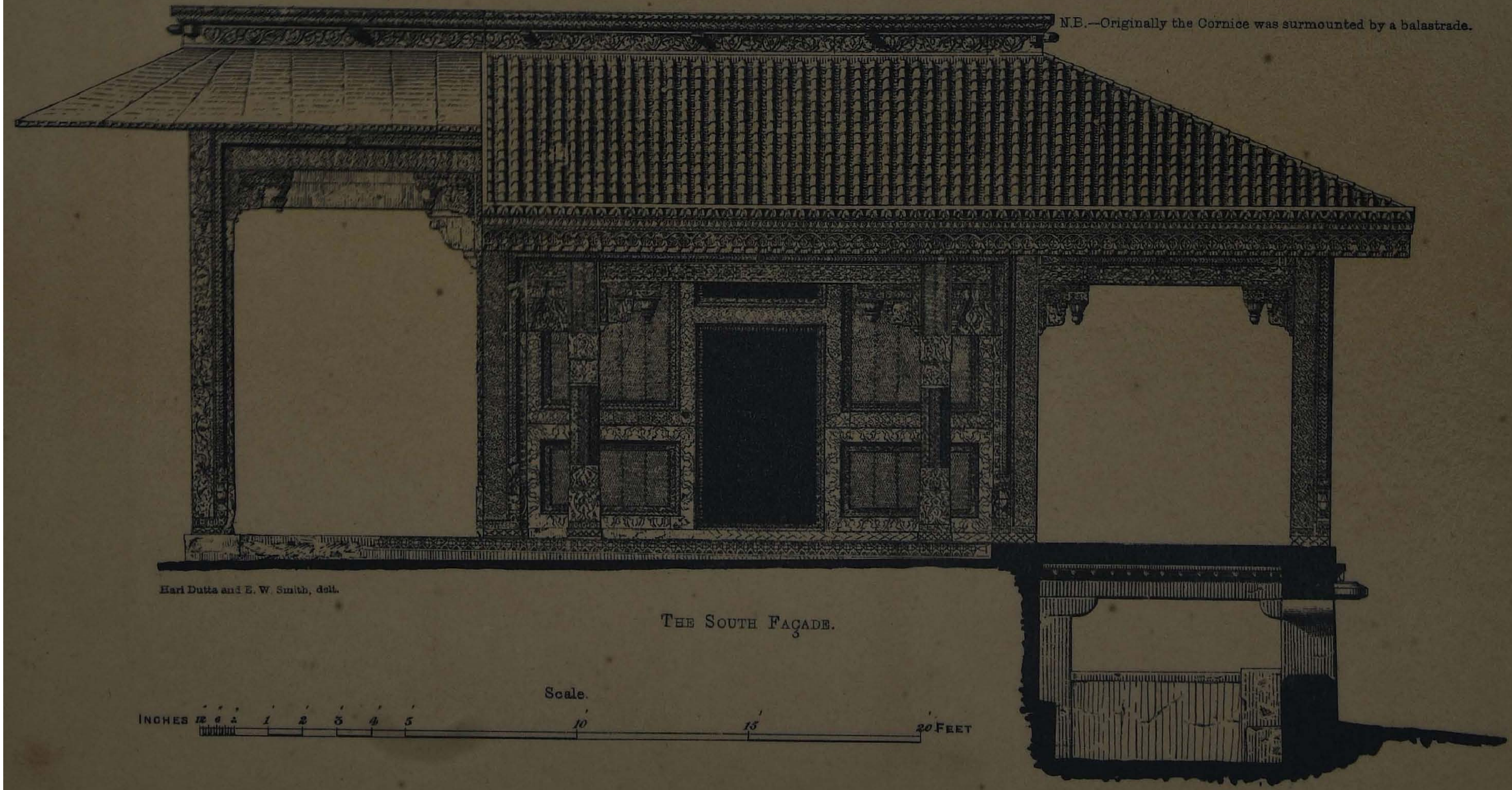
E. W. SMITH, Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

PLATE XXIII.



Hari Dutta and E. W. Smith, delt.

THE SOUTH FAÇADE.

Scale.

-105-

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

Carved Decoration in Red Sandstone upon the Exterior Walls.

Ram Sing, delt.

ELEVATION

SECTION

INCHES 12 9 6 3 0 SCALE 1 2 FEET

E. W. SMITH,
Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle, 1892.

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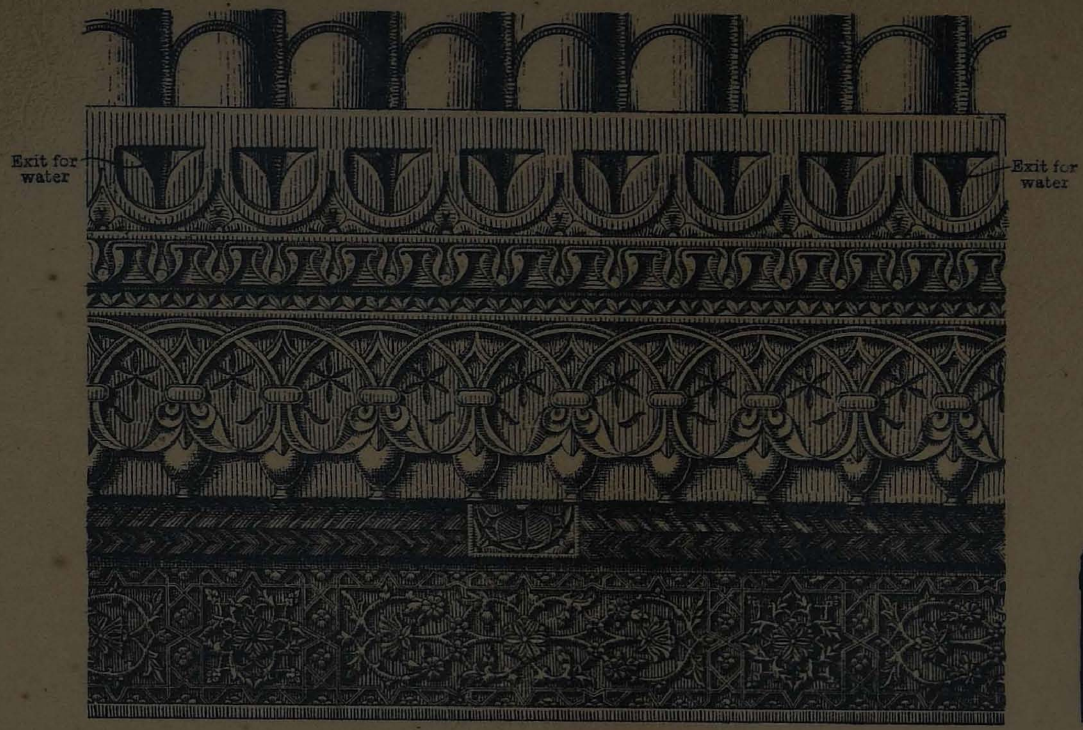


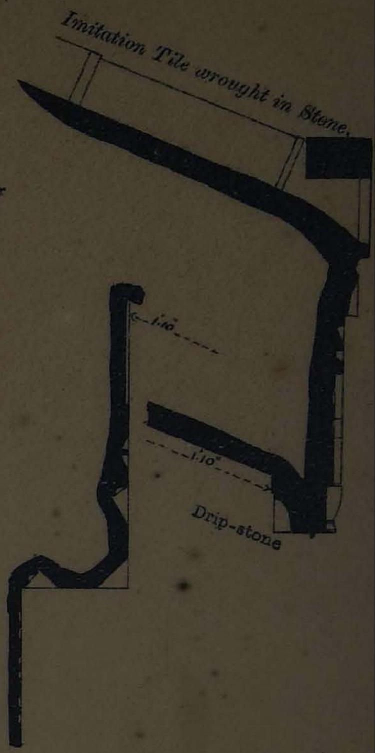
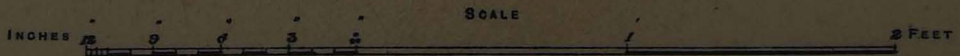


Fig. 1 ELEVATION OF FASCIA AROUND THE ROOF OF THE VERANDAH.

SECTION

Fig. 2. ELEVATION OF THE CORNICE ABOVE THE ROOF OF THE VERANDAH.

SECTION



Fazul-ud-din, I, delt.

CARVED STONE CEILING—NORTH VERANDAH.

Scale.

INCHES 12 6 0 1 2 3 4 5 10 15 FEET

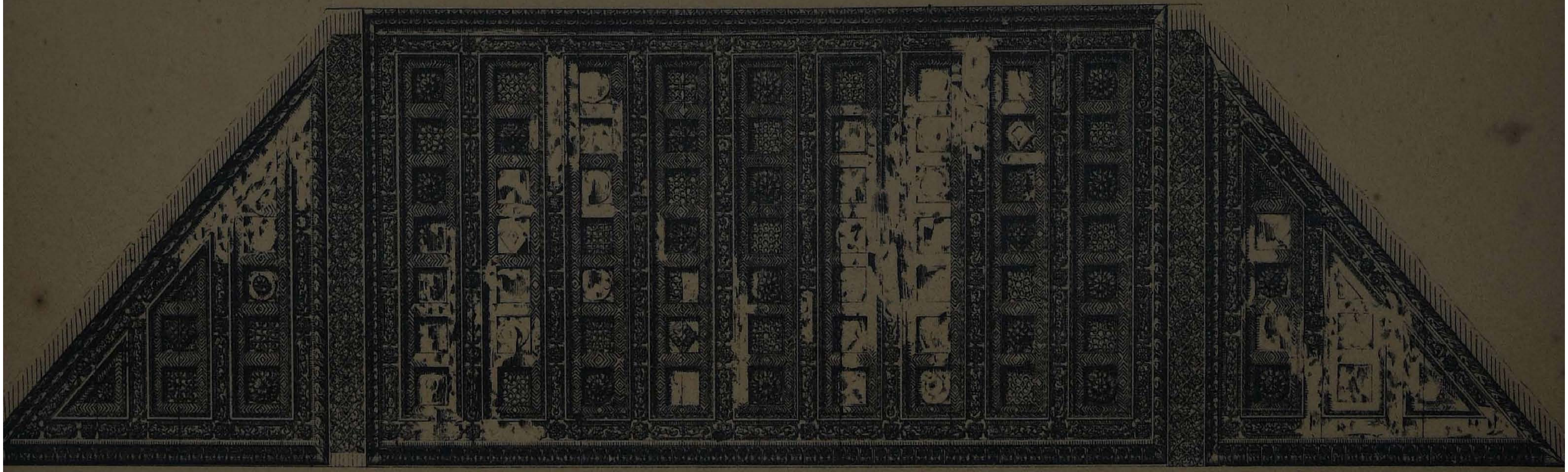
Archæological Survey of India, N. W. P. Circle, 1893

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

PLATE XXVII.



CARVED STONE CEILING—EAST VERANDAH.

SCALE

INCHES 12 6 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 FEET

Archæological Survey of India, N. W. P. Circle, 1892

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Survey

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CARVED STONE CEILING—SOUTH VERANDAH.

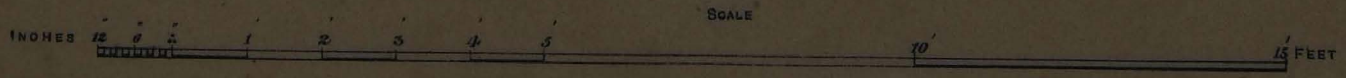
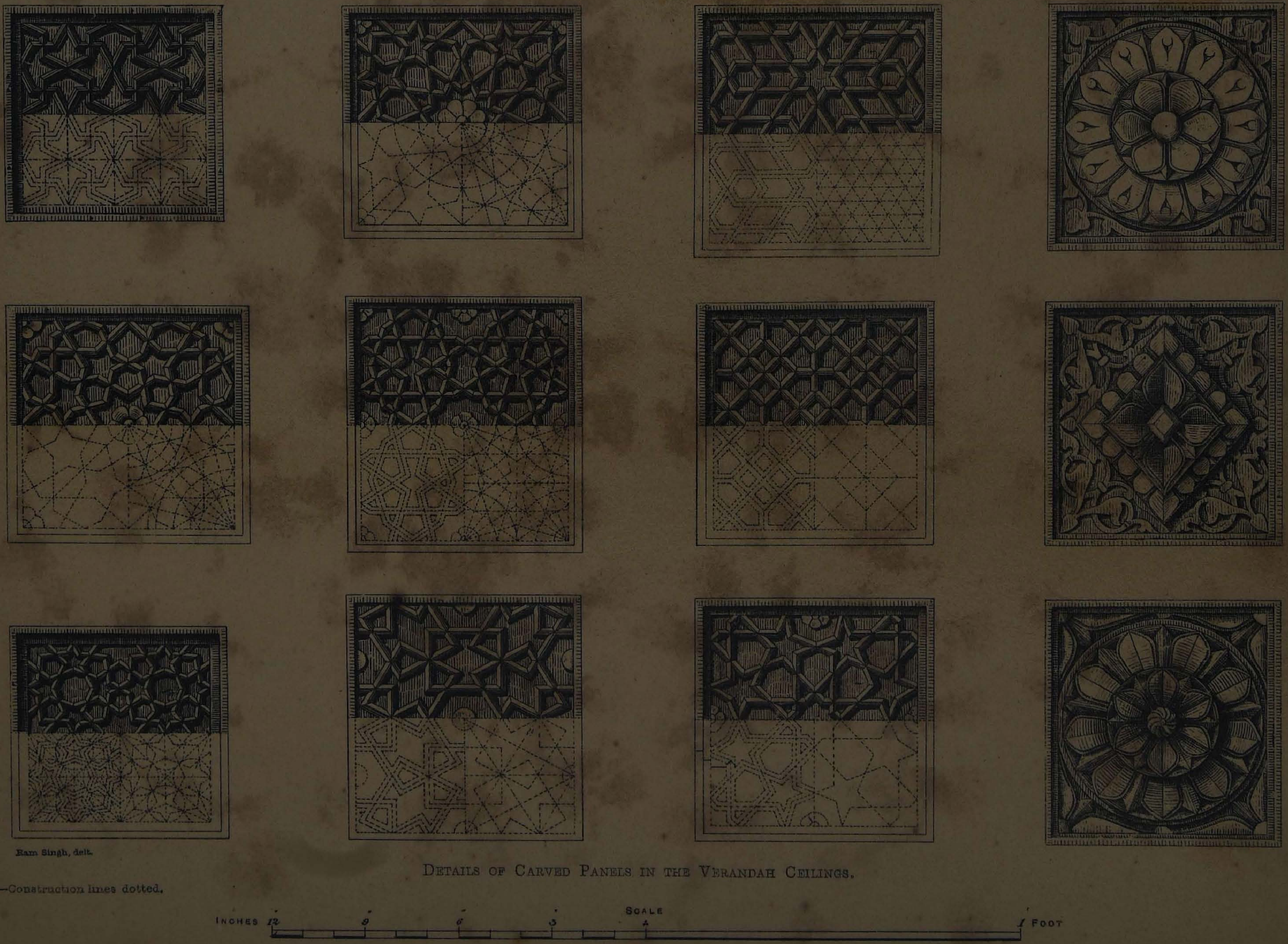


Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

Archæological Survey of India, N. W. P. Circle, 1892

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XXIX.



Ram Singh, delt.

DETAILS OF CARVED PANELS IN THE VERANDAH CEILINGS.

N. B.—Construction lines dotted.

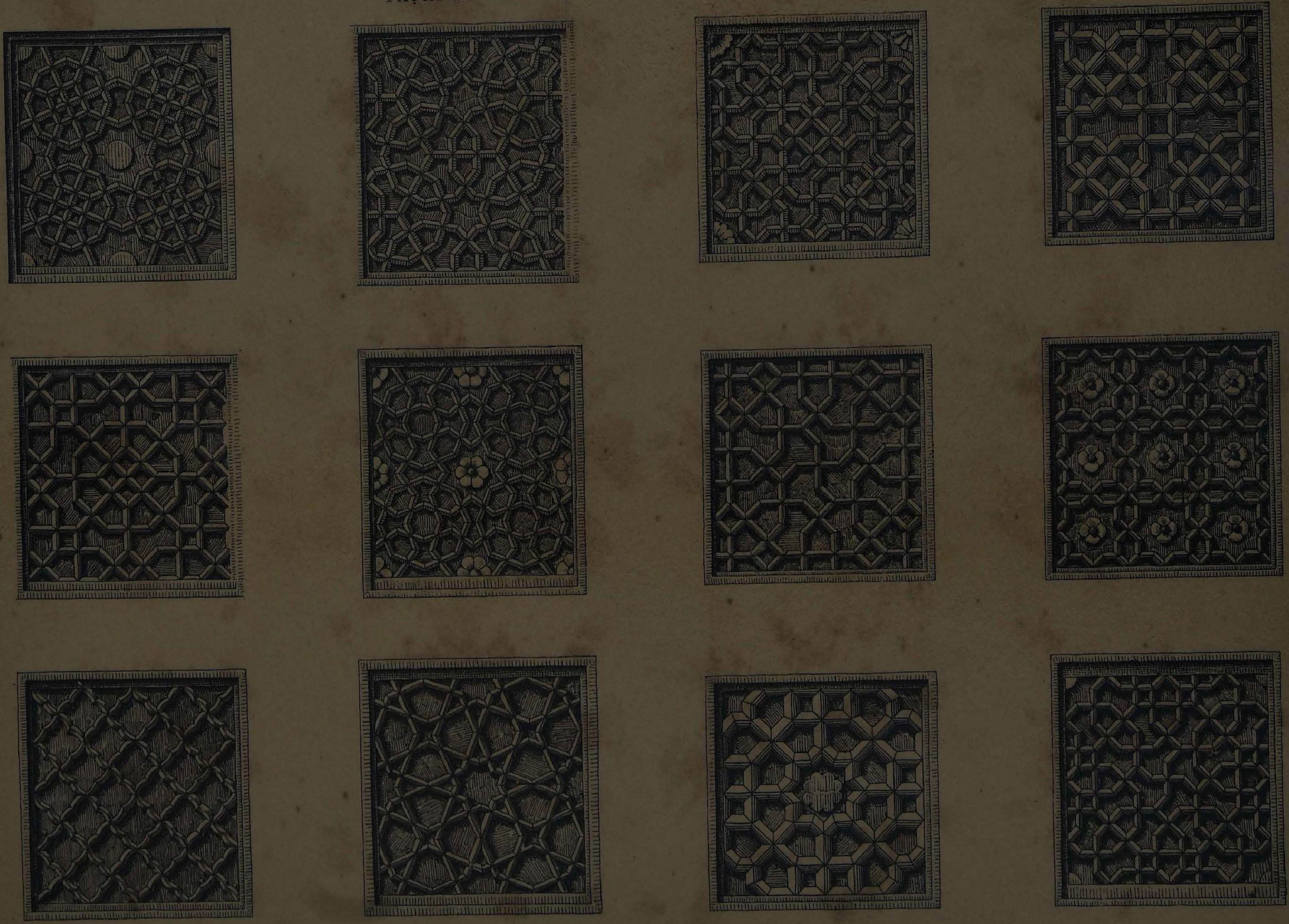
Archæological Survey of India. N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

PLATE XXX.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.



Ram Singh, delt.

DETAILS OF CARVED PANELS IN THE VERANDAH CEILINGS.

31-5

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SECTION

Ram Singh, delt.

SOFFIT OF LINTELS AND EAVES.

SCALE

INCHES 12 9 6 3 0 1 2 3 4 FEET

Archæological Survey of India, N. W. P. Circle 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XXXIII.

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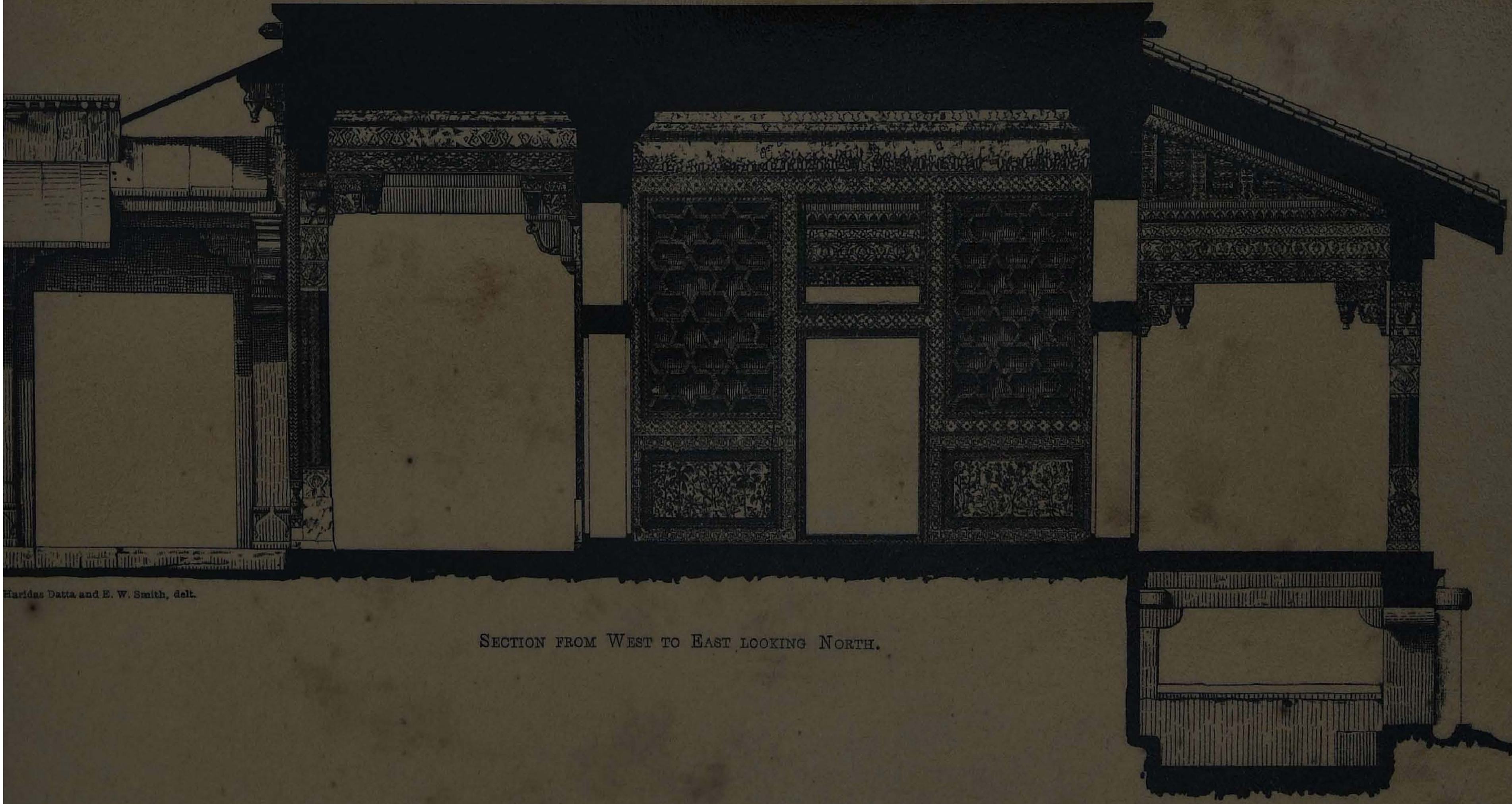


Haridas Datta and E. W. Smith, delt.

SECTION FROM WEST TO EAST LOOKING NORTH.

SCALE

INCHES 12 6 2 1 2 3 4 5 10 15 20 25 FEET

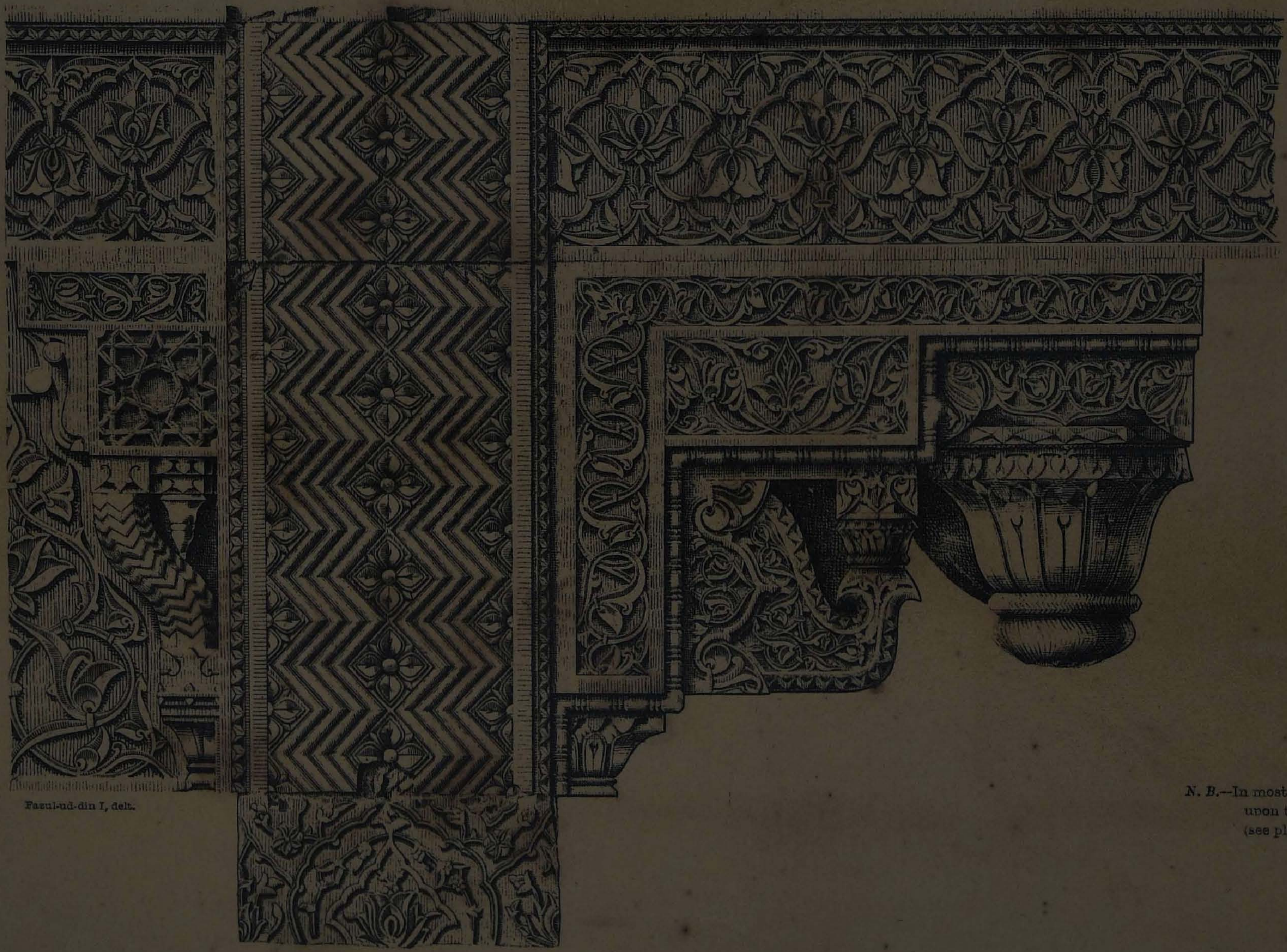
...ological Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1891

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XXXIV.

DETAILS OF BRACKETS SUPPORTING THE VERANDAH LINTELS.



Fazul-ud-din I, delt.

N. B.—In most instances the carving upon these brackets is varied (see plates XXII & XXXV).

SCALE

INCHES 12 9 6 3 0 1 FOOT

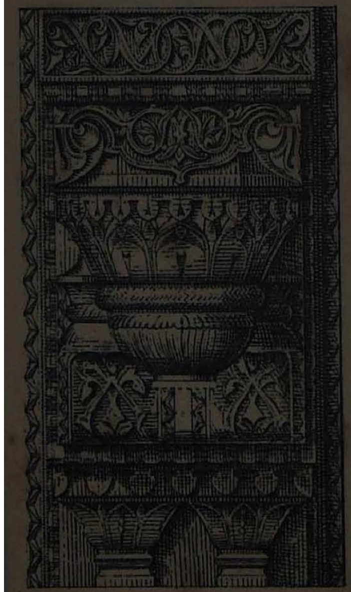
Archæological Survey of India, N. W. P. Circle, 1893

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

PLATE XXXV.



FRONT VIEW

SIDE VIEW

ELEVATION OF BRIDGE-PANEL CONNECTING THE CAPS OF THE COUPLED COLUMNS.

SOFFIT

DETAILS OF BRACKETS SUPPORTING THE EAST VERANDAH LINTELS.

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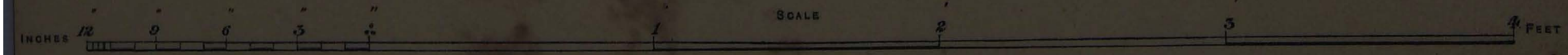

[Archæ]ological Survey of India, N. W. P. Circle, 1893

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Survey

Fig. 1.

Fig. 2.

CARVED PILASTERS ON THE WEST FAÇADE.

SCALE

INCHES 12 9 6 3 0 1 2 FEET

Archæological Survey of India, N. W. P. Circle, 1892

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

CARVED PIERS UPON THE VERANDAHS.

SCALE

INCHES 12 9 6 3 ∴ 1 2 3 4 FEET

Archæological Survey of India, N. W. P. Circle, 1892

E. W. SMITH.

INTERNAL FRIEZE AND CORNICE.

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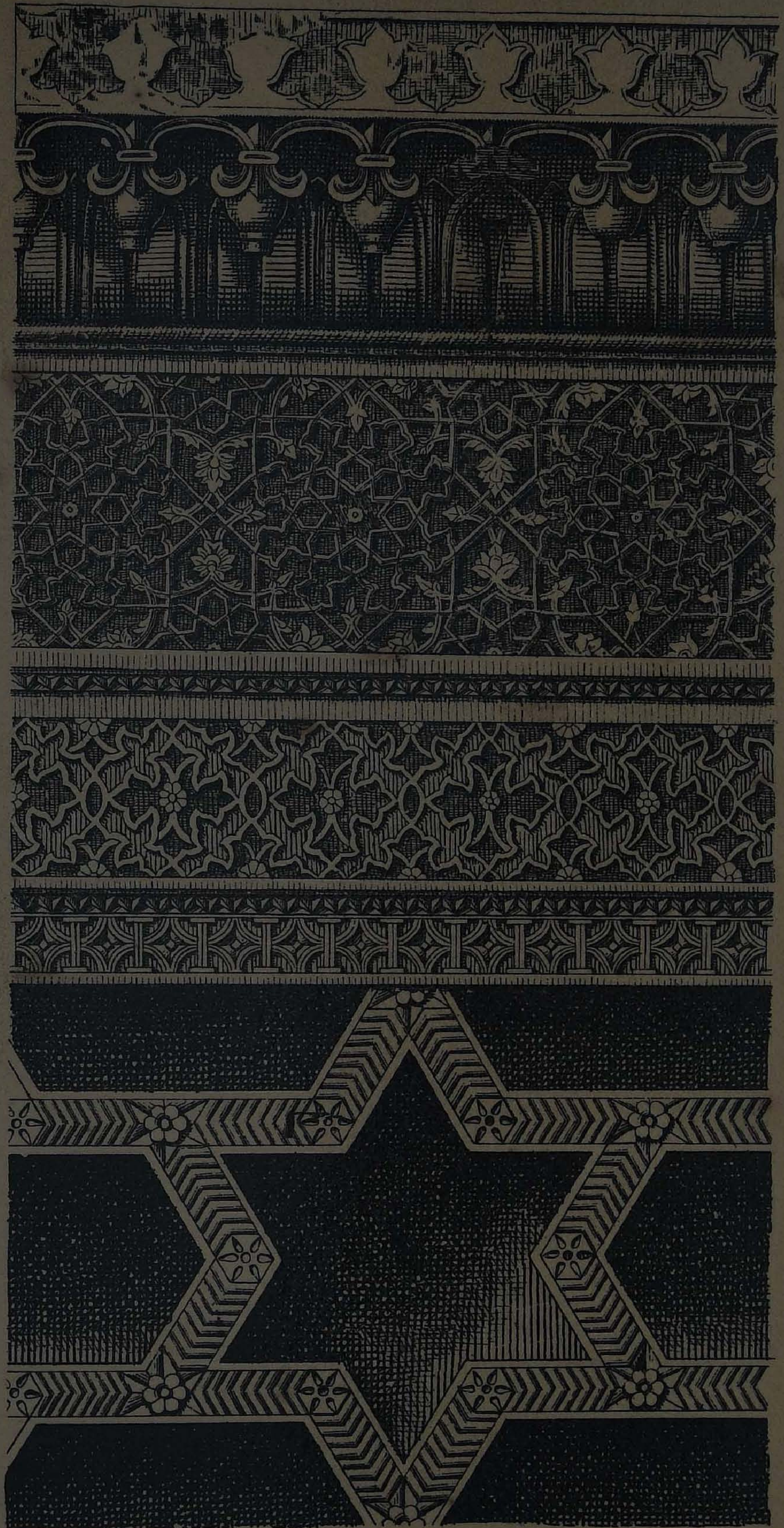
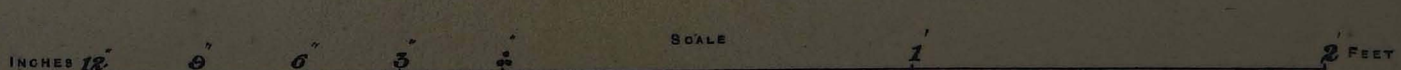


ELEVATION

SECTION



Archæological Survey of India, N. W. P. Circle, 1892.

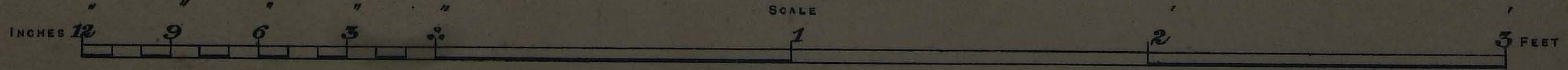
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

Gholam Mahomed, Bhairav Bakhsh, } delt.

CARVED DADO PANEL (IN RED SANDSTONE).

N. B.—It is said that the birds and animals were mutilated by Aurangzebe.



Archæological Survey of India, N. W. P. Circle, 1892

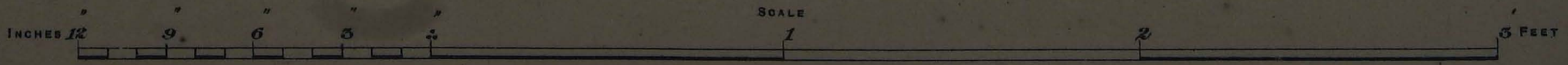
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XL.

Fazul-ud-din, Bhairav Bakhsh, } delt.

CARVED DADO PANEL (IN RED SANDSTONE).



Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

-131-

Radha Kishen, delt.

CARVED DADO PANEL (IN RED SANDSTONE).

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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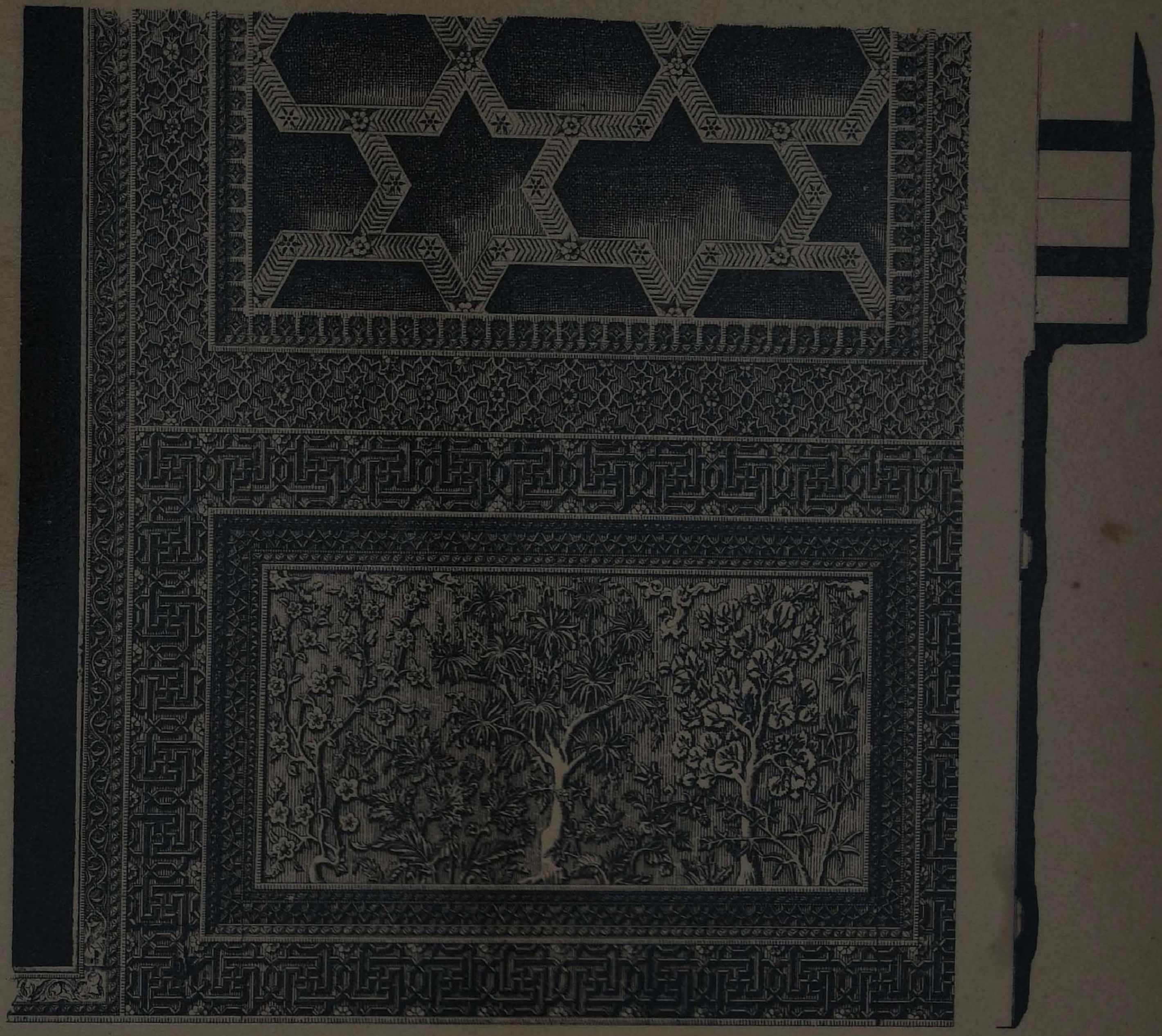
FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

CARVED DADO PANEL (IN RED SANDSTONE).



Ram Singh,
Bhairav Bakhsh, } delt.

ELEVATION.

SECTION.

SCALE

INCHES 12 9 6 3 0 1 2 3 FEET

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

Archæological Survey of India, N. W. P. Circle, 1892.

E. W. SMITH,
Architectural Surveyor

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE.

PLATE XLIII.

Radha Kishen, delt.

CARVED DADO PANEL (IN RED SANDSTONE).

INCHES 12" 9" 6" 3" 0 SCALE 1' 2 FEET

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 189'.

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Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XLIV.

Ram Singh, delt.

CARVED DADO PANEL (IN RED SANDSTONE).

Archæological Survey of India, N. W. P. Circle, 1892

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

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FAṬHPUR SÎKRÎ.—THE TURKISH SULTÂNA'S HOUSE. PLATE XLV.

CARVED DADO PANEL (IN RED SANDSTONE).

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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Fazul-ud-din,
Bhairav Bakhsh, } delt.

CARVED DADO PANEL (IN RED SANDSTONE).

SCALE

INCHES 12" 9" 6" 3" 0" 1' 2' 3 FEET

Archæological Survey of India, N. W. P. Circle, 1892

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

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Architectural Surveyor

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

THE WEST ELEVATION.

PLATE XL

151

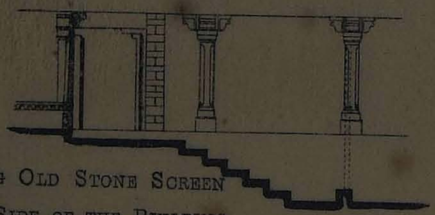
E. W. Smith and Hari Dutta, delt.

Survey of India, N. W. P. Circle, 1892.

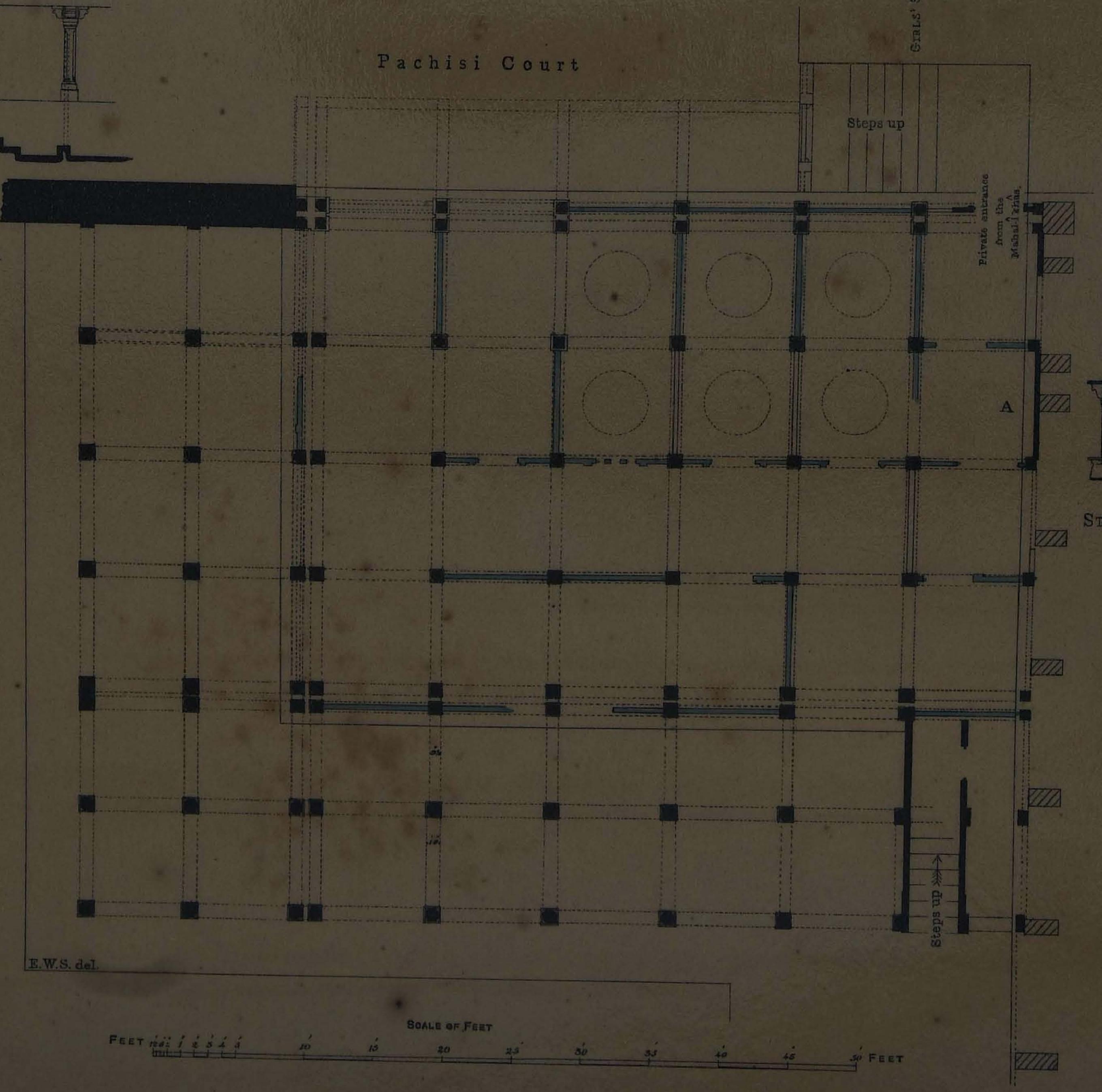
E. W. SMITH.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.—GROUND FLOOR PLAN.

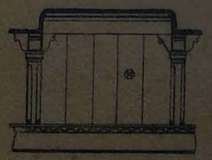
Fig. 7.



…TION SHOWING OLD STONE SCREEN
…G THE EAST SIDE OF THE BUILDING
…THE PACHISI COURT.



N. B.—The blue tint indicates t… of the old screens still … the pavement.



ELEVATION OF
STONE SCREEN AT A.

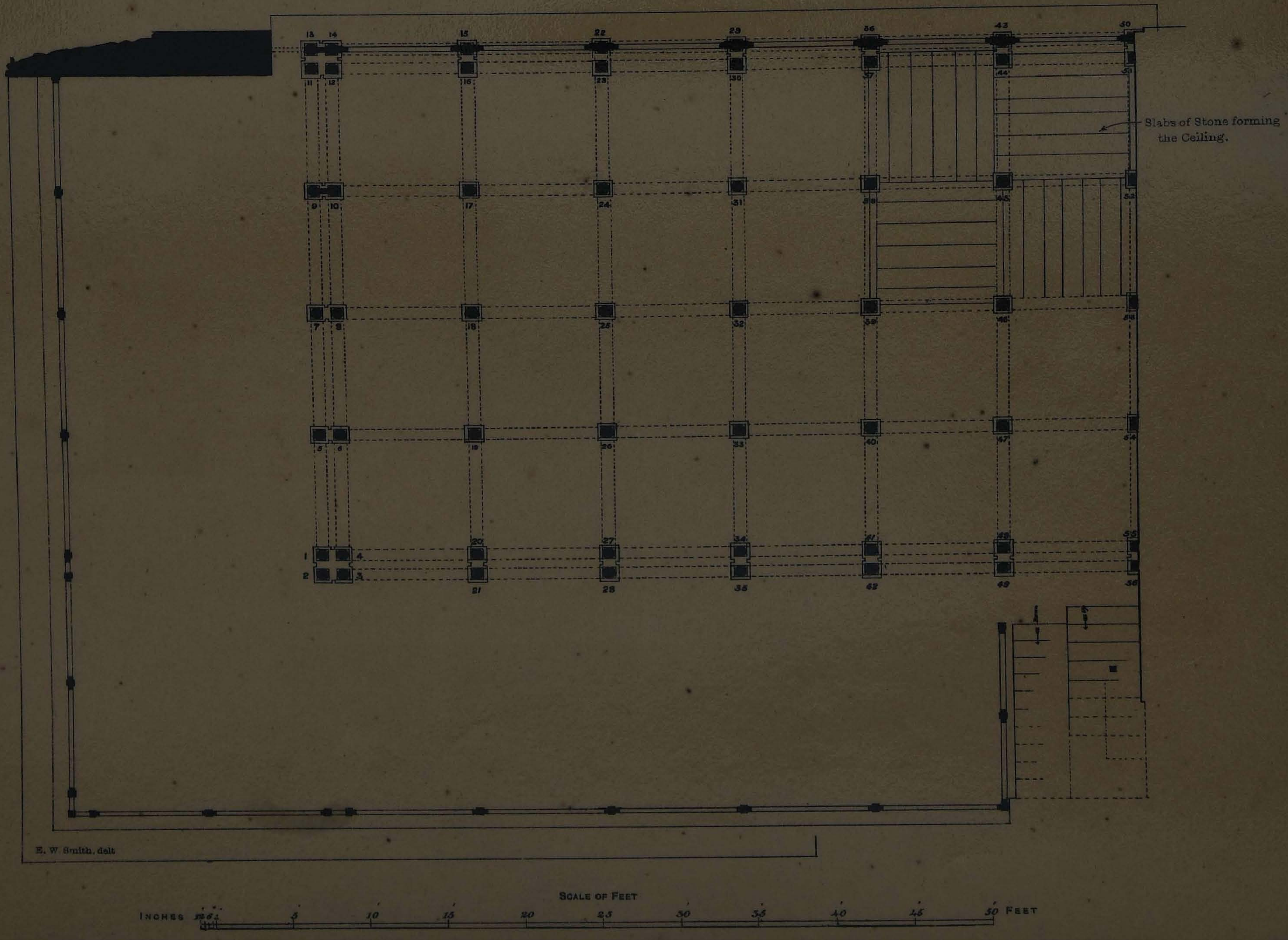
153

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

Archæological Survey of India, N. W. P. Circle, 1892.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

FIRST FLOOR PLAN.



155

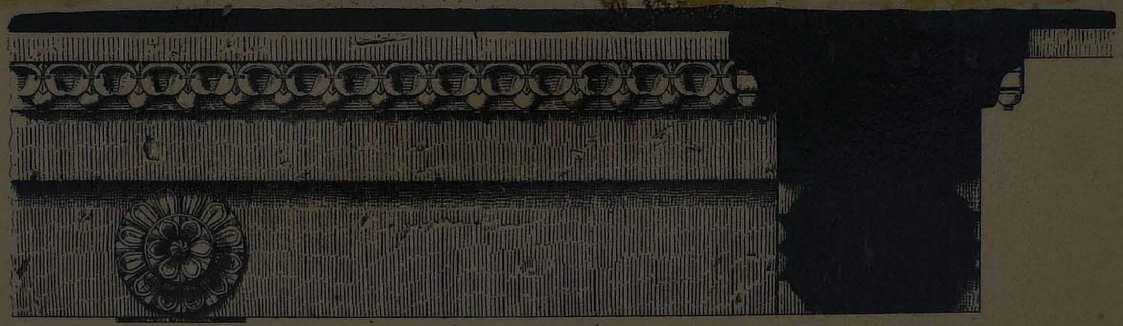


Fig. 1. DETAIL OF INTERNAL CORNICE—1ST FLOOR.

12 9 6 3 0 1 2 3 4

Fig. 2. DETAIL OF PARAPET AND STRING COURSE—2ND FLOOR.

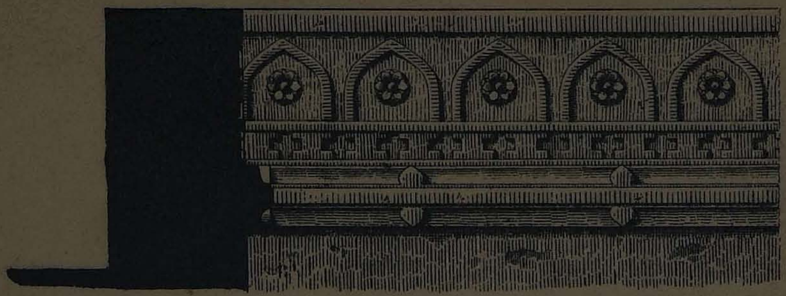
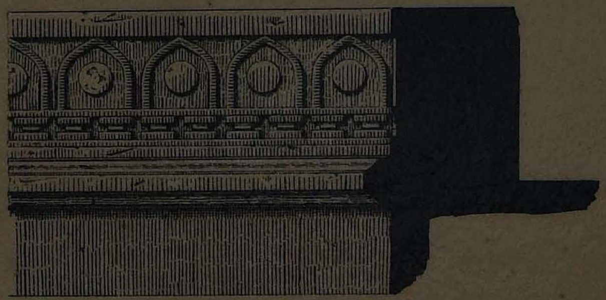


Fig. 3. DETAIL OF PARAPET AND STRING COURSE—3RD FLOOR.



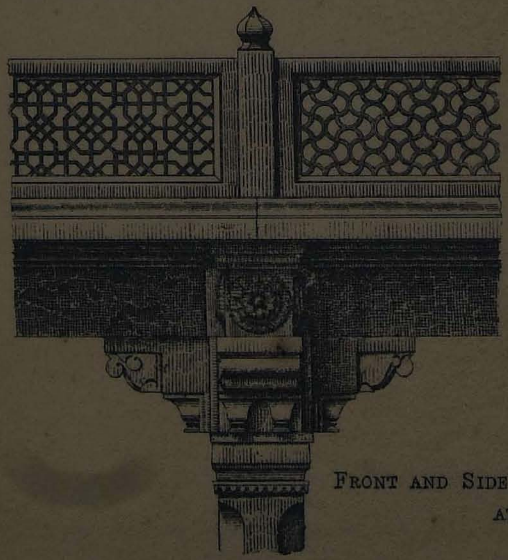


Fig. 4.

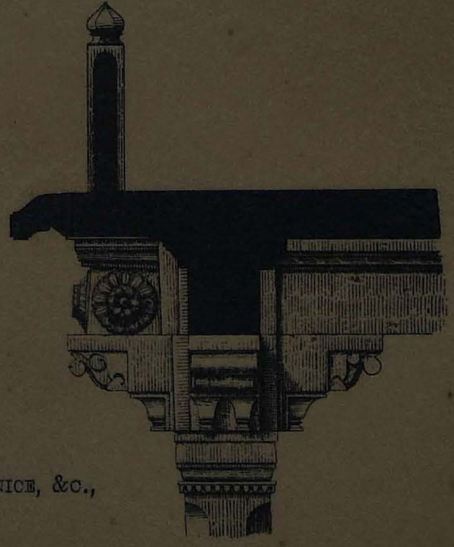


Fig. 5.

FRONT AND SIDE ELEVATION OF BALUSTRADE, CORNICE, &c.,
AT THE FIRST FLOOR LEVEL.

INCHES 12 9 6 3 0 1 2 3 4 FEET

Scale

E. W. SMITH,
Architectural Surveyor.

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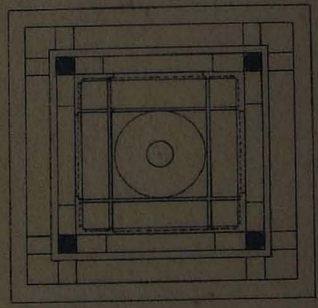
FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.



PLAN SHOWING THE CONSTRUCTION OF THE CUPOLA.

SECTION THROUGH THE BUILDING FROM WEST TO EAST.

Scale,

FEET 10 5 0 10 20 30 40 50 FEET

159

Details of Columns on the First Floor.

161

Carving upon the other fronts

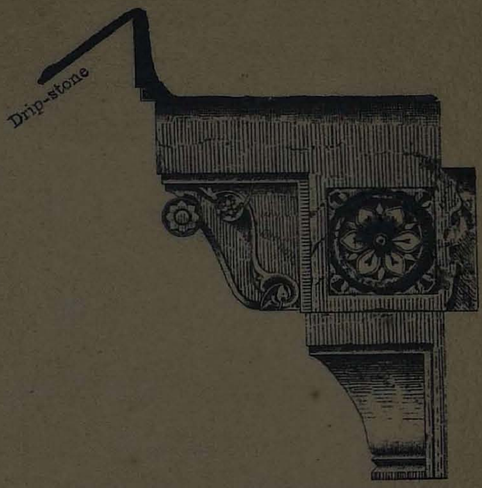
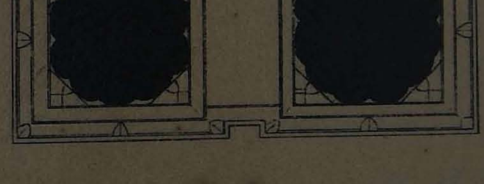


Fig. 2. Stone Corbels supporting the Drip-stone.

Fazul-ud-din, I. delt.



Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographe.l at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Su

DETAILS OF THE COLUMNS ON THE FIRST FLOOR.

DETAILS OF COLUMNS ON THE FIRST FLOOR.

Fazul-ud-din, I.,
E. W. Smith, } delt.

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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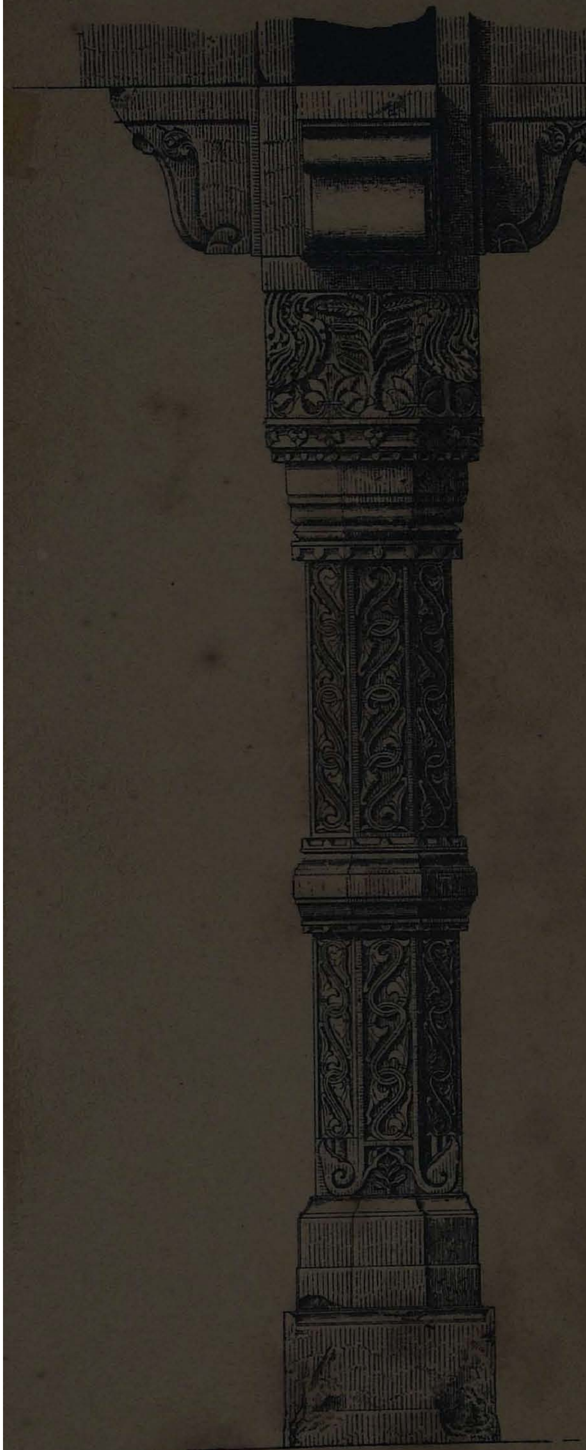
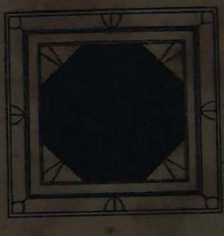
DETAILS OF THE COLUMNS ON THE FIRST FLOOR.



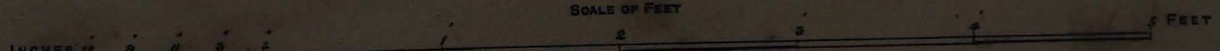
Gholam Beg, } delt.
E. W. Smith, }

COL. 17.

COL. 26.



SCALE OF FEET



Details of the Columns on the First Floor.

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

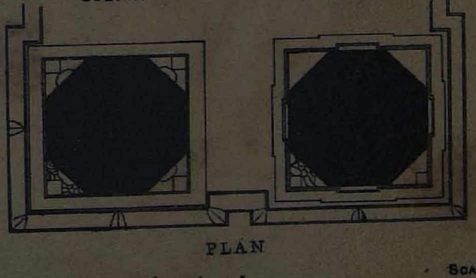
E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

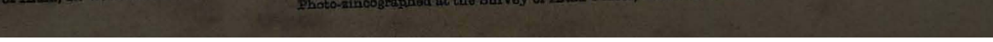
DETAILS OF THE COLUMNS ON THE FIRST FLOOR.

171

E. W. Smith, Ram Singh, } delt.



PLAN



E. W. SMITH,
Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

DETAILS OF THE COLUMNS ON THE FIRST FLOOR.

173

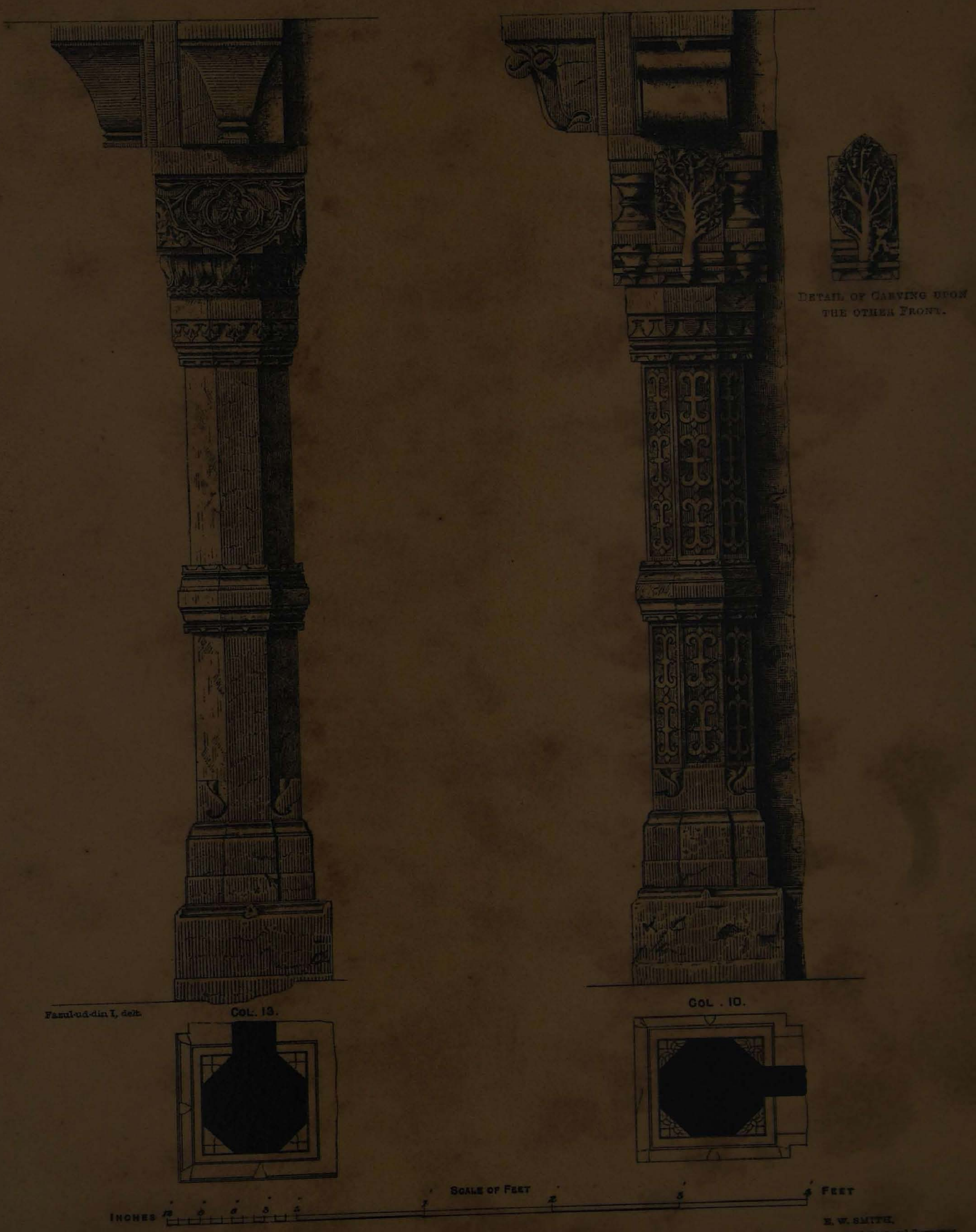
Archæological Survey of India, N. W. P. Circle, 1893.
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

DETAILS OF COLUMNS ON THE FIRST FLOOR.

175



Fazul-ud-din I, delt.

E. W. SMITH,
Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

Details of Columns on the First Floor.

177

Fazul-ud-din, Ram Singh, } delt.

COL. 48

COL. 49.

SCALE OF FEET

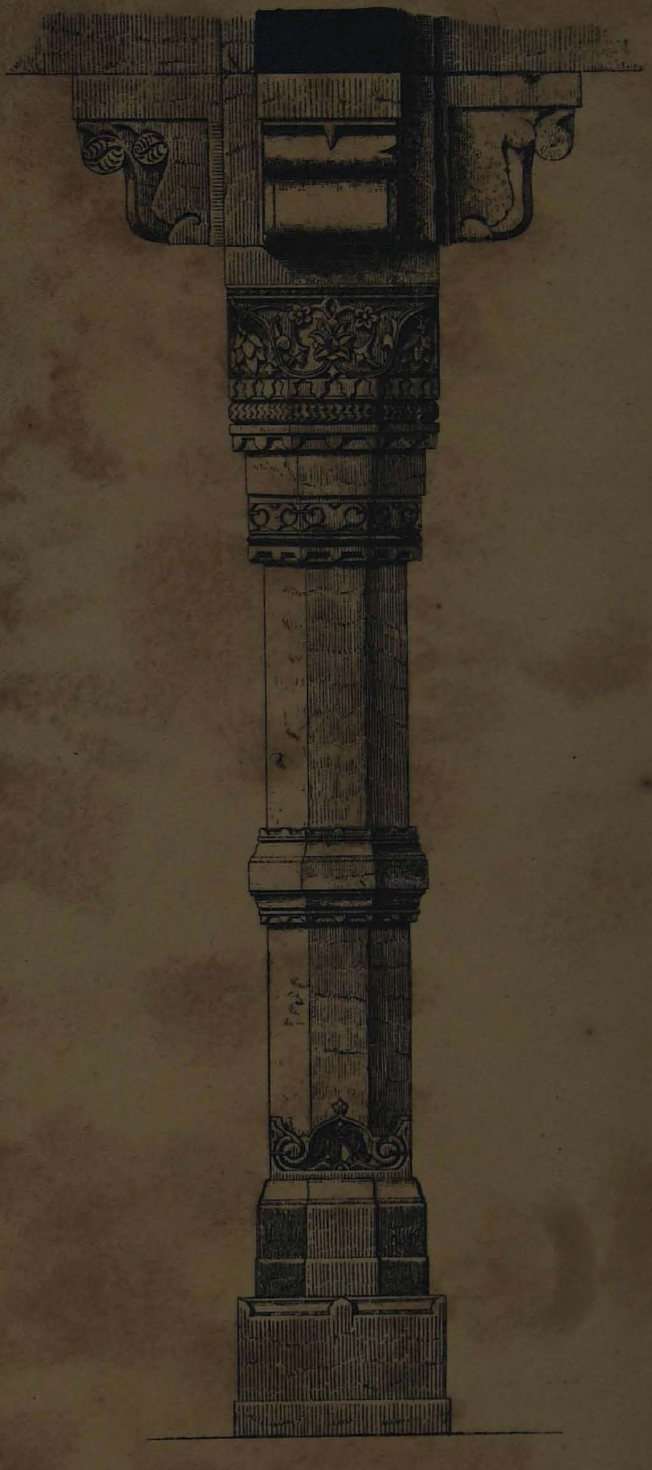
INCHES 12 9 6 3 0 1 2 3 4 5 FEET

E. W. SMITH.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

PLATE LXII.

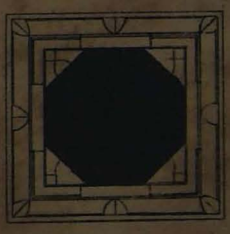
DETAILS OF COLUMNS ON THE FIRST FLOOR.



Ram Singh, Gholam Beg, } delt.

COL. 45.

COL. 46.



SCALE OF FEET

INCHES 12 9 6 3 0 1 2 3 4 5 FEET

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

DETAILS OF COLUMNS ON THE FIRST FLOOR.

E. W. SMITH,
Architectural Surveyor.

Calcutta, June 1894.

DETAILS OF THE COLUMNS ON THE FIRST FLOOR PLAN.

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DETAILS OF THE COLUMNS ON THE FIRST FLOOR PLAN.

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E. W. SMITH,
Architectural Surveyor.

Archæological Survey of India, N. W. P. Circle. 1892.
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

DETAILS OF THE COLUMNS ON THE FIRST FLOOR PLAN.

187

COL. 52. COL. 53.

SCALE OF FEET

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1891.

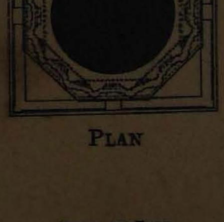
E. W. SMITH,
Architectural Surveyor

DETAILS OF THE COLUMNS ON THE FIRST FLOOR PLAN.

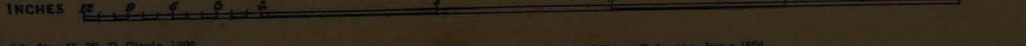
189

Ram Singh, delt.

COL. 18.



PLAN



Archæological Survey of India, N. W. P. Circle, 1892.
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.
E. W. SMITH,
Architectural Surveyor.

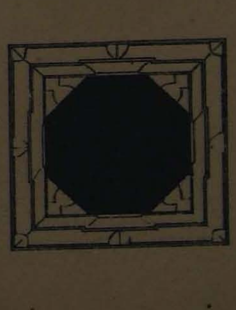
DETAILS OF THE COLUMNS ON THE FIRST FLOOR.

191

Gholam Beg.
Bhairav Bakhsh, } delt.

COL. 38.

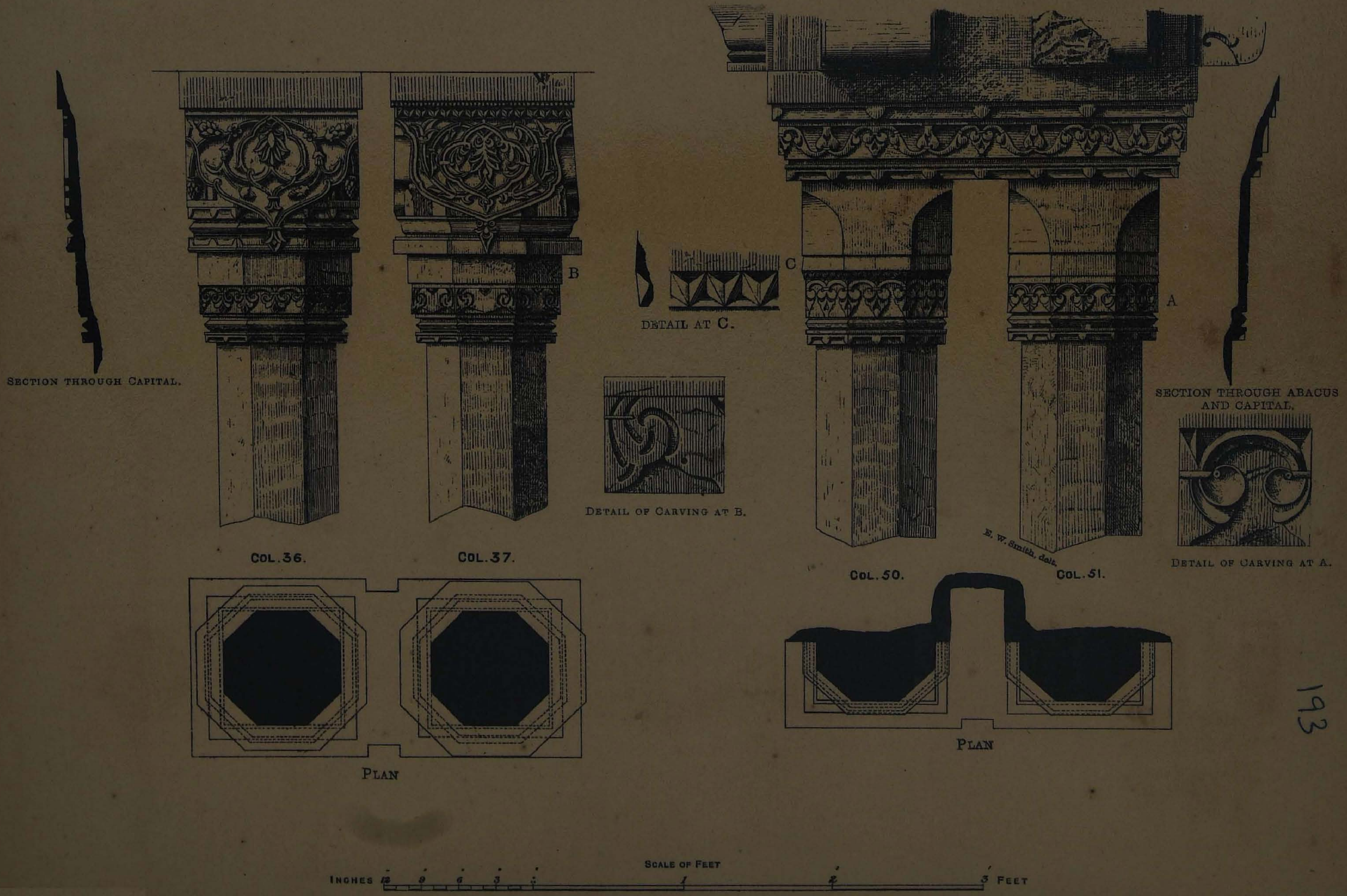
COL. 39.



E. W. SMITH.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

DETAILS OF THE COLUMNS ON THE FIRST FLOOR.



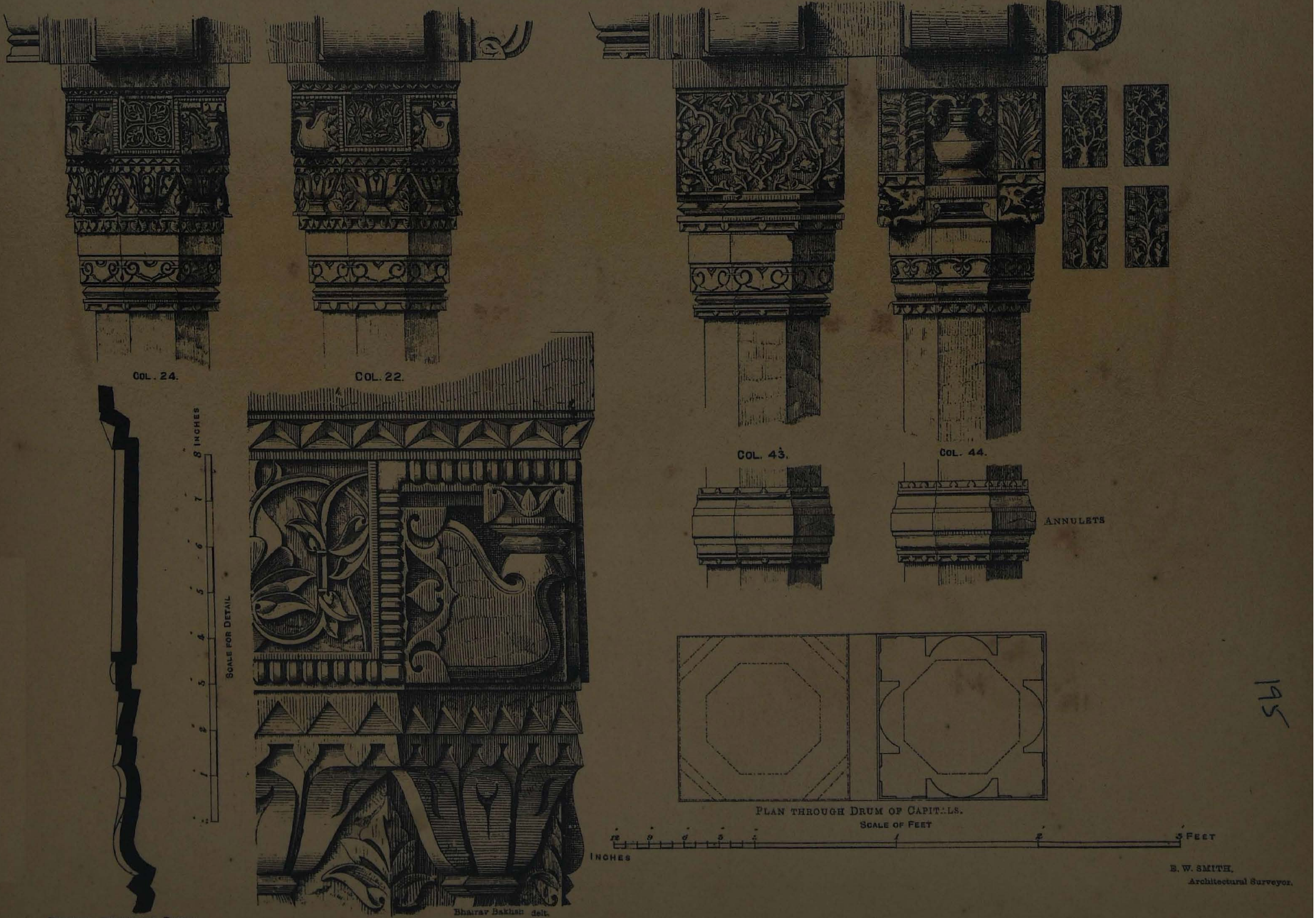
Archæological Survey of India, N. W. P. Circle, 1892

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL.

Details of the Columns on the First Floor.



SECTION THROUGH CAPITAL.

DETAIL OF CAPITAL OVER COLUMN NO 22.

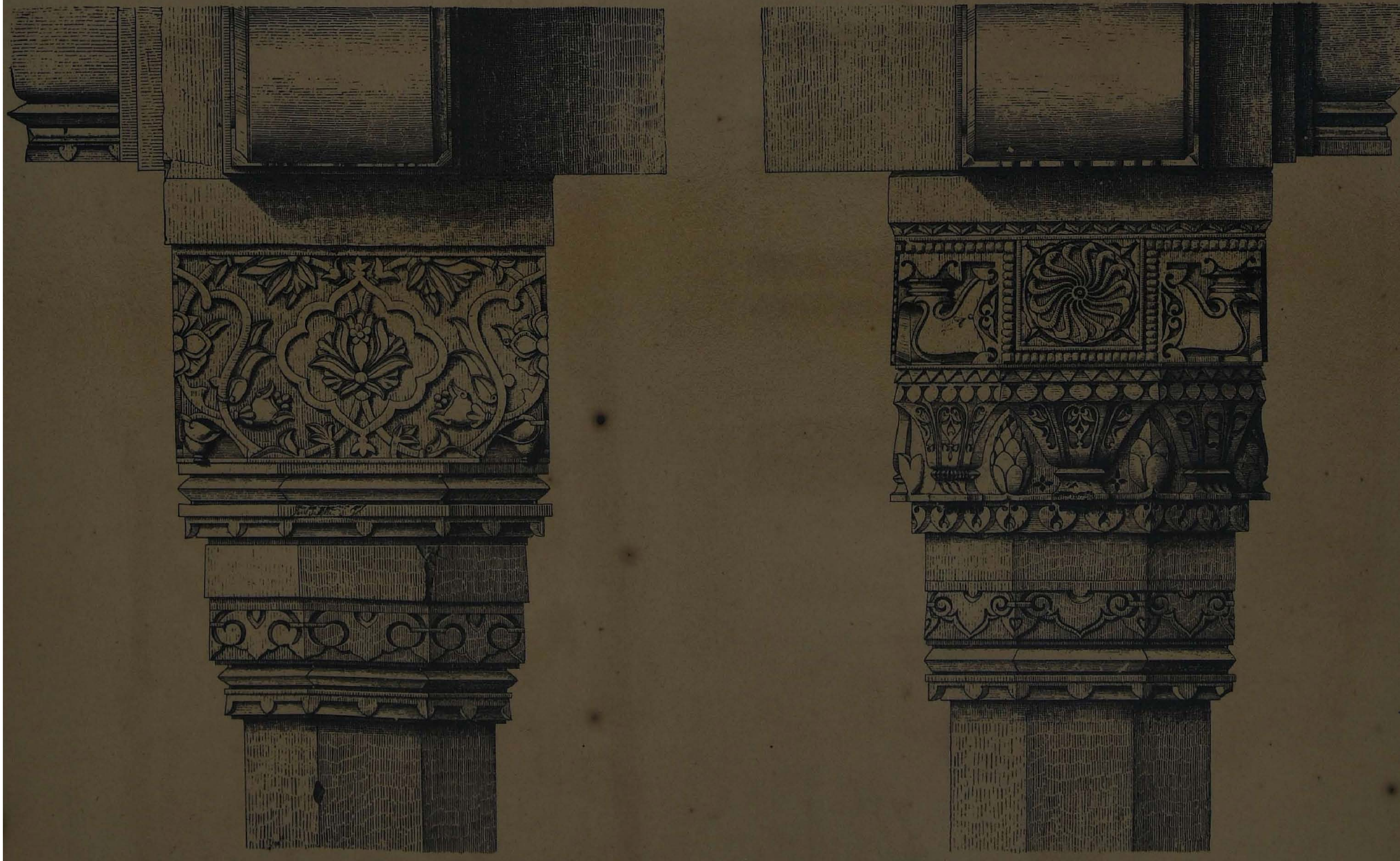
E. W. SMITH,
Architectural Surveyor.

195

Archæological Survey of India, N. W. P. Circle, [illegible]

FAṬHPUR SÎKRÎ.—THE PANCH MAHAL. PLATE LXXI.

DETAILS OF CAPITALS, COLUMNS NOS. 22 AND 43, ON THE FIRST FLOOR (REVERSE SIDE).



COL. 43. COL. 22.

SCALE OF FEET

INCHES 12 9 6 3 0 1 FOOT

197

Archæological Survey of India, N. W. P. Circle, 1892

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH
Architectural Surveyor.

194

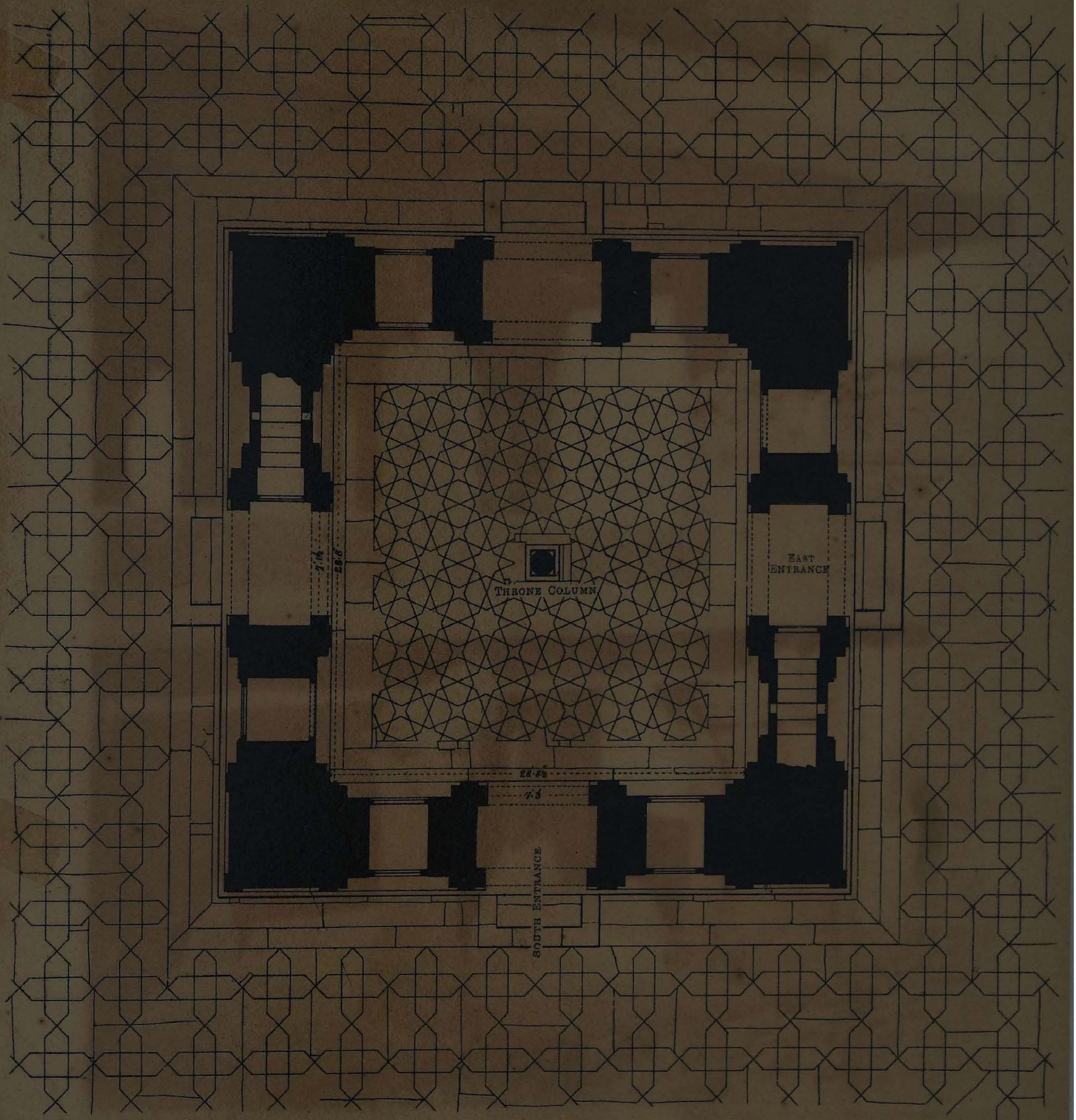
From a negative by Edmd. W. Smith.

Photo-etching - Survey of India Offices, Calcutta, September 1894.

FATHPUR SÎKRÎ - THE PANCH MAHAL - GROUPED COLUMNS ON THE NORTH EAST ANGLE.

FAṬHPUR SÎKRÎ.—THE DÎWAN-Î-KHÂS. PLATE LXXIV.

GROUND FLOOR PLAN.



E. W. Smith, delt.

SCALE

INCHES 12 6 0 1 2 3 4 5 10 15 20 25 30 35 40 45 50 FEET

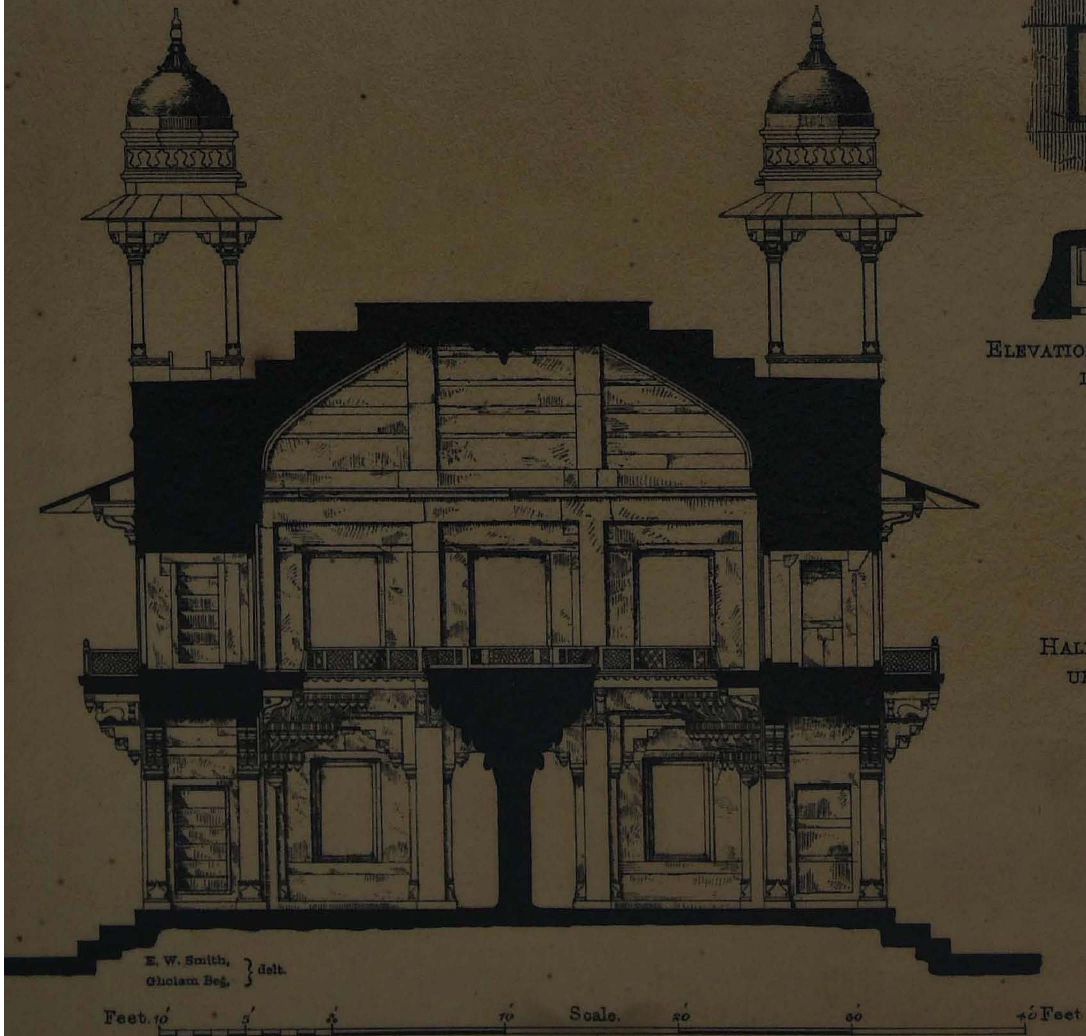
Archæological Survey of India, N. W. P. Circle, 1892.

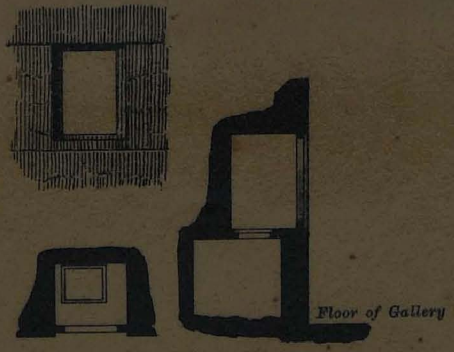
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE DÎWÂN-Î-KHÂS.

SECTION THROUGH THE CENTRE OF THE BUILDING FROM WEST TO EAST.





ELEVATION, PLAN, & SECTION OF COFFERS IN THE INTERIOR WALLS

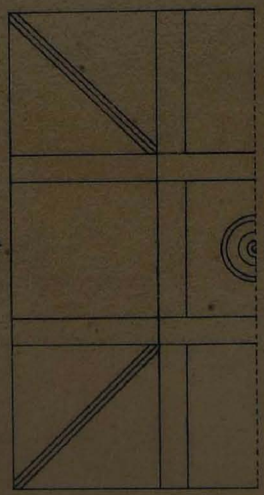
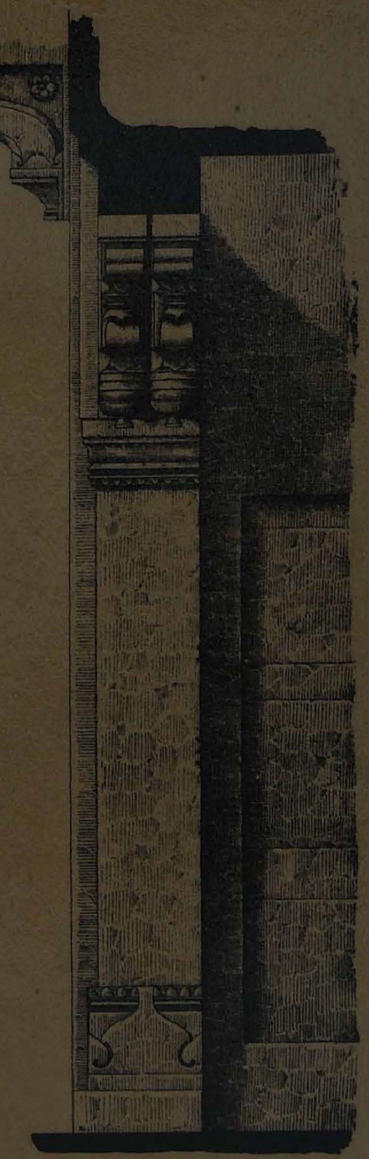


Fig. 2.
HALF PLAN LOOKING UP AT THE ROOF



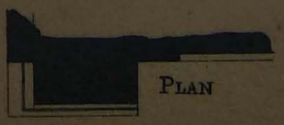
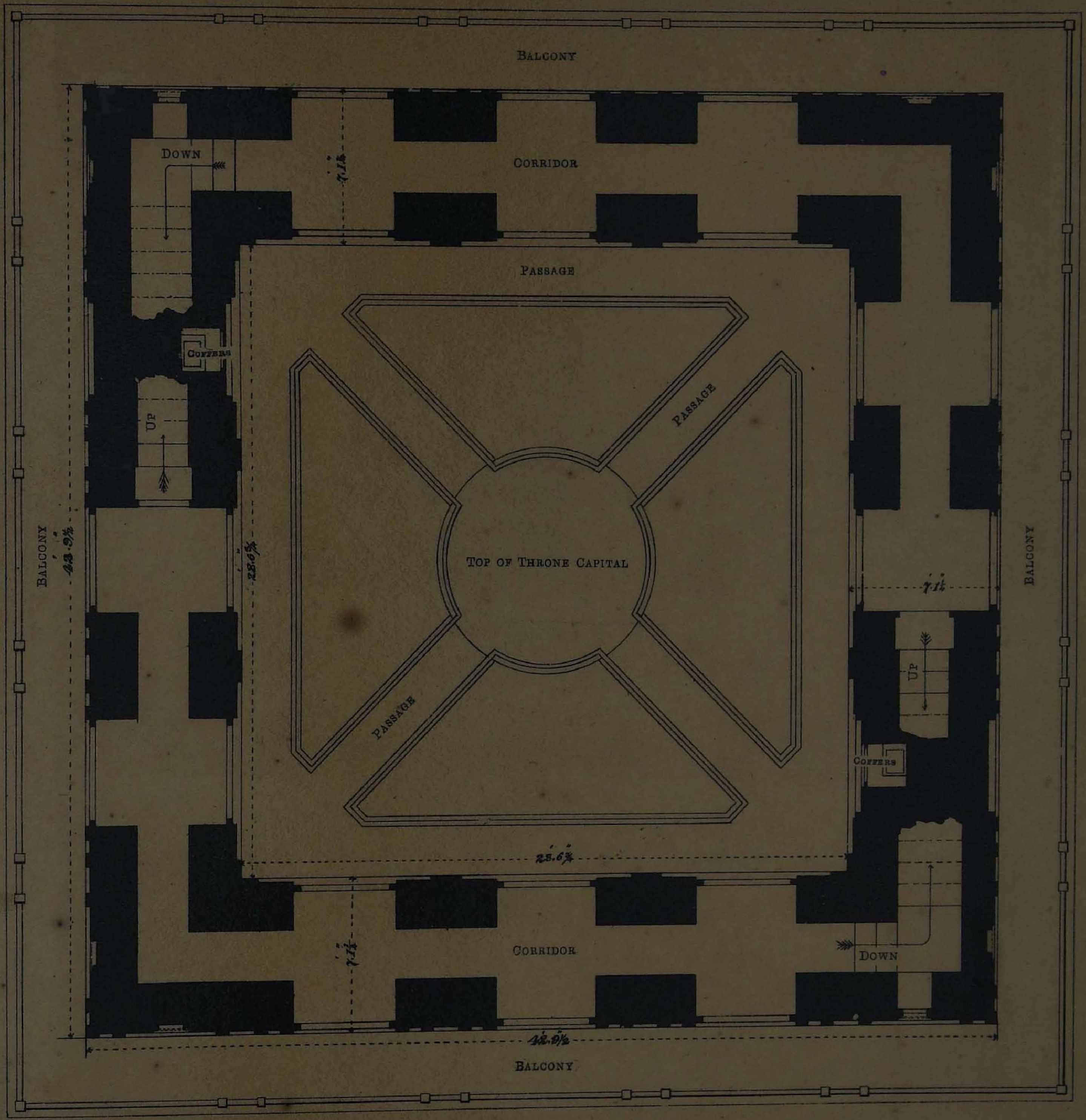


Fig. 3. DETAIL OF PILASTERS, WEST ENTRANCE



Gholam Beg, delt.

UPPER PLAN.

SCALE

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

207

From a negative by Edmd. W. Smith.

Photo-etching-Survey of India Offices, Calcutta, September 1894.

THE DÊWÂN-Î-KHÂS:—VIEW SHOWING THE TOP OF THE COLUMN IN THE CENTRE OF THE BUILDING WITH THE PASSAGES LEADING TO THE FOUR CORNERS.

PLATE LXXIX

FAṬHPUR SÎKRÎ.—THE DÎWÂN-Î-KHÂS.

Details of Jali Windows.

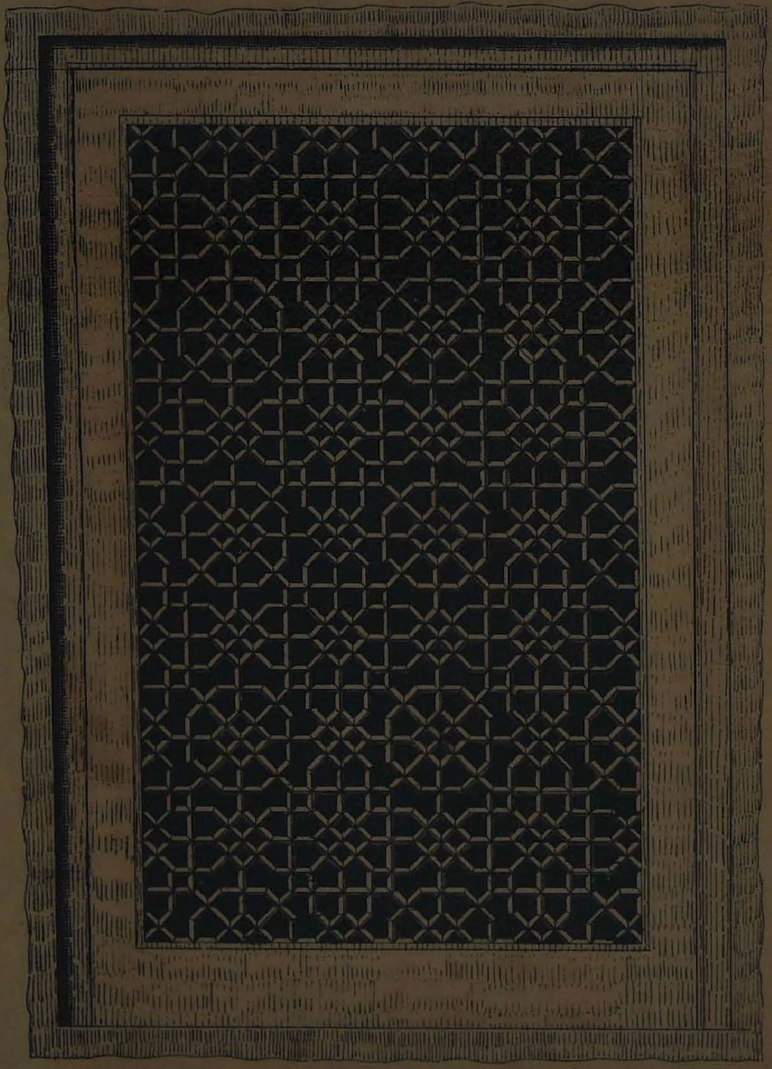


Fig. 1. Elevation of Windows on the Ground Floor.

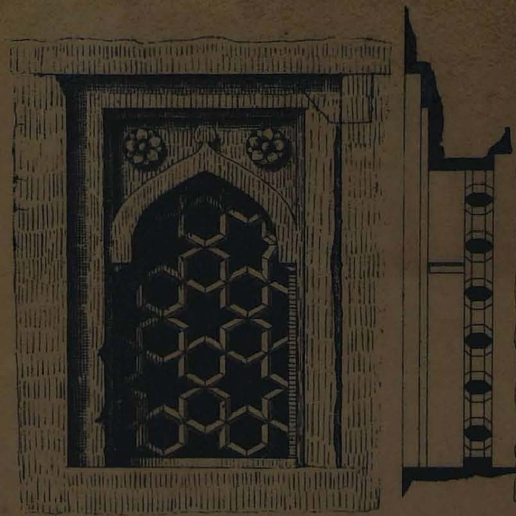
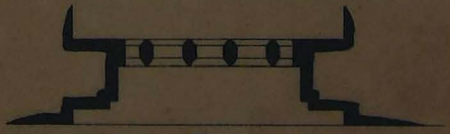


Fig. 2. Elevation of Window on the Upper Floor, North Side.



Plan

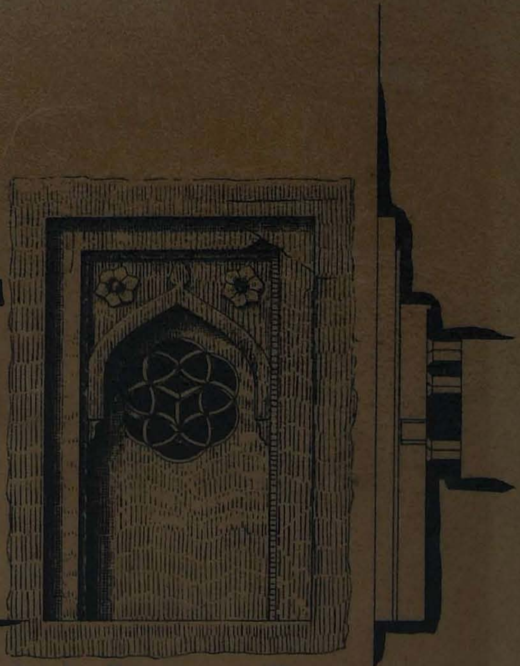
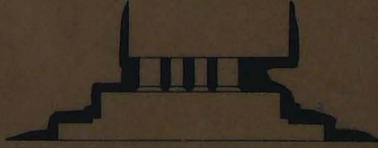
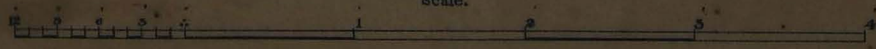


Fig. 3. Elevation of Window on Upper Floor, South Side.



Plan

Scale.



...ogical Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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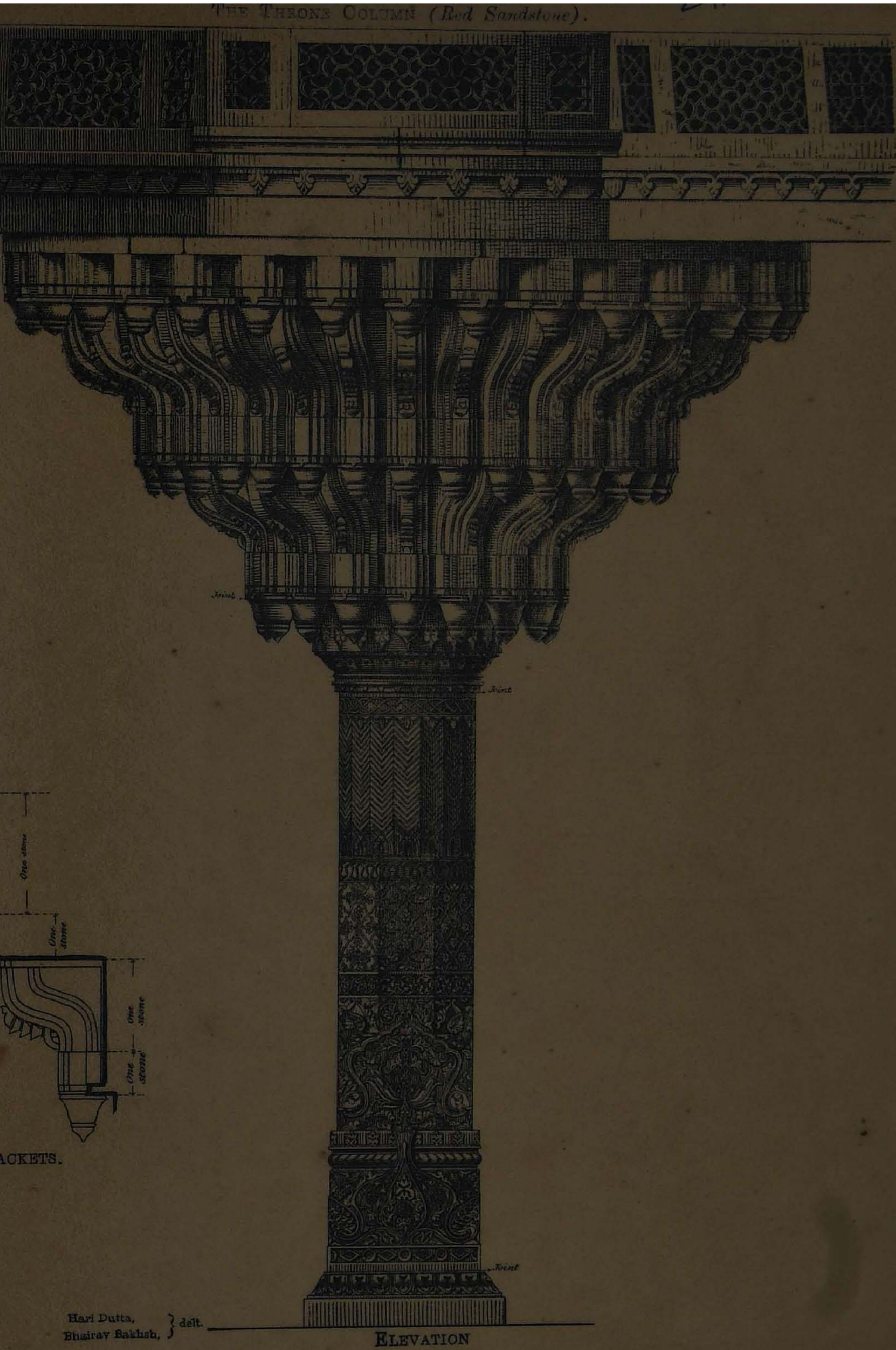
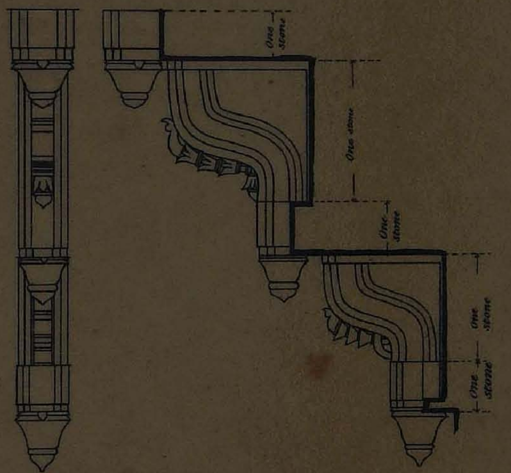
THE THRONE COLUMN (*Red Sandstone*).



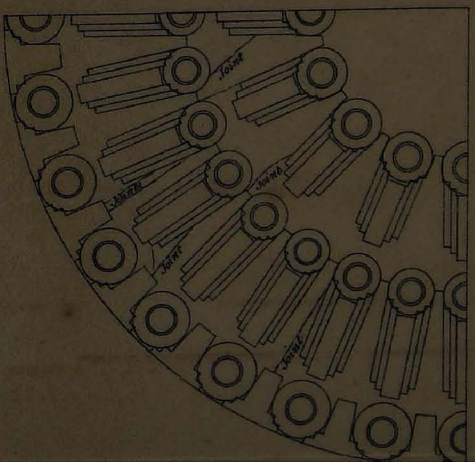
Hari Dutta, Bhairav Bakhsh, } delt.

ELEVATION



FRONT AND SIDE ELEVATION OF BRACKETS.

PLAN OF BRACKETS



QUARTER PLAN OF THE CAPITAL

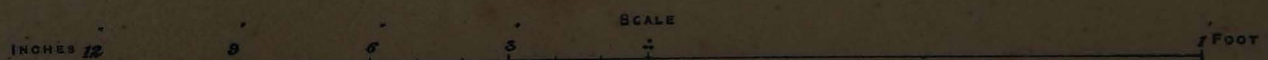
DETAILS OF THRONE COLUMN.

213

Bhairav Bakhsh, delt.

ELEVATION OF THE PEDESTAL.

(See Plate LXXX.)



Archæological Survey of India, N. W. P. Circle, 18[illegible]

Photo-zincographed at the Survey of India Offices, Calcutta. June 1894.

E. W. SMITH,
Archæological Surveyor.

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Bhairav Bakhsh, del't.

BASE OF THE SHAFT.

(See Plate LXXX.)

SCALE

INCHES 12" 9" 6" 3" 0 1' FOOT

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta June 1894.

E. W. SMITH,
Architectural Surveyor.

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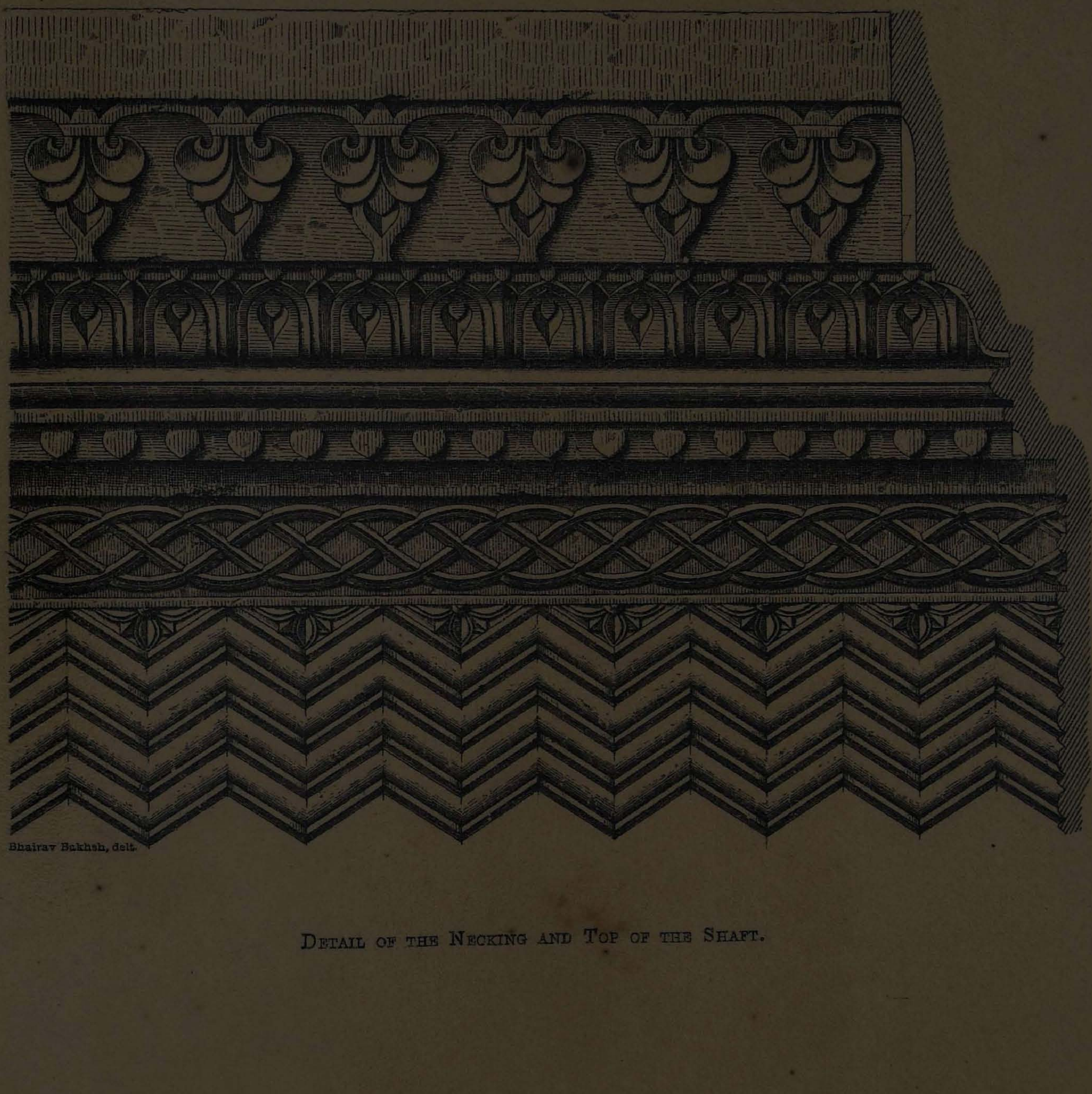
Bhairav Bakhsh, delt.

THE LOWER PORTION OF THE SHAFT.
(See Plate LXXX).

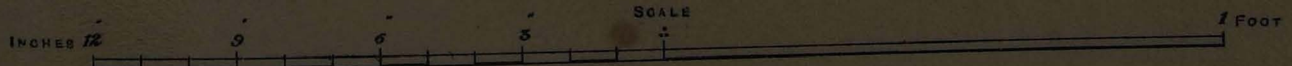
SCALE

INCHES 12 9 6 3 0 1 FOOT

Details of the Throne Column.



Detail of the Necking and Top of the Shaft.



Archæological Survey of India, N. W. P. Circle, 1893.

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Architectural Surveyor.

From a negative by Edmd. W. Smith.

Photo-etching-Survey of India Offices, Calcutta, August 1894.

FAṬHPUR SÎKRÎ:-THE DÊWÂN-Î-KHÂS-EXTERIOR VIEW FROM THE SOUTH-EAST.

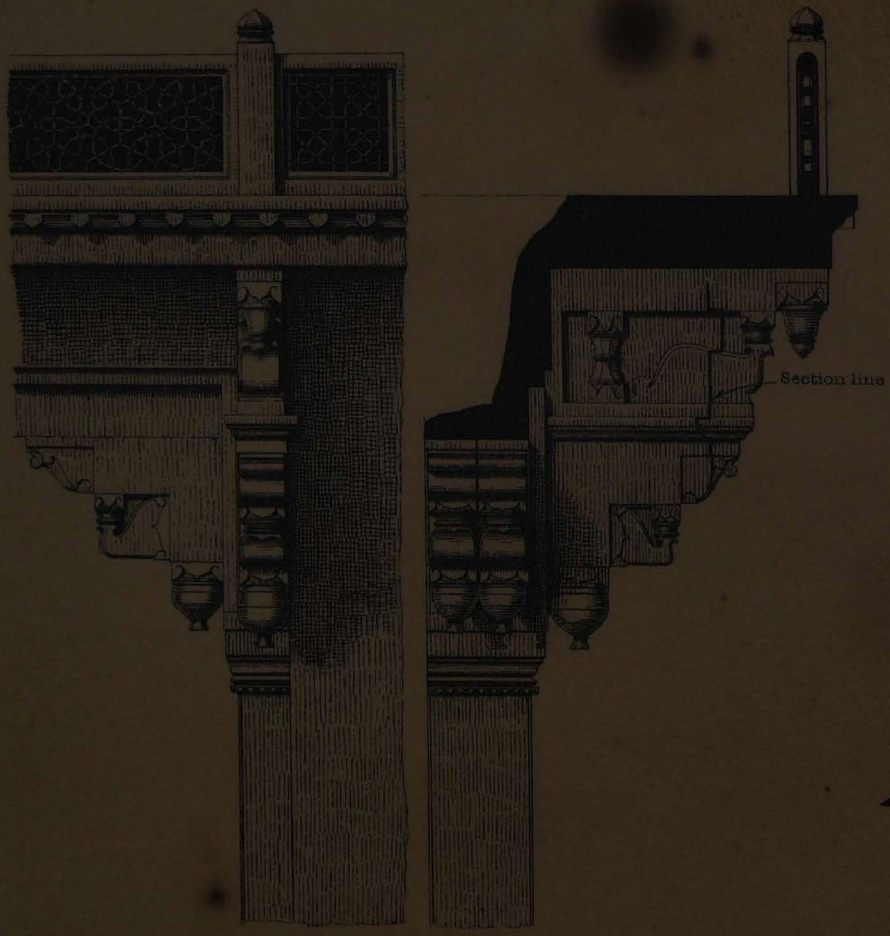


Fig. 1. Fig. 2.

DETAIL OF BALCONY AROUND THE EXTERIOR OF THE BUILDING.

THE PARAPET WAS ORIGINALLY SURMOUNTED BY A BALUSTRADE.

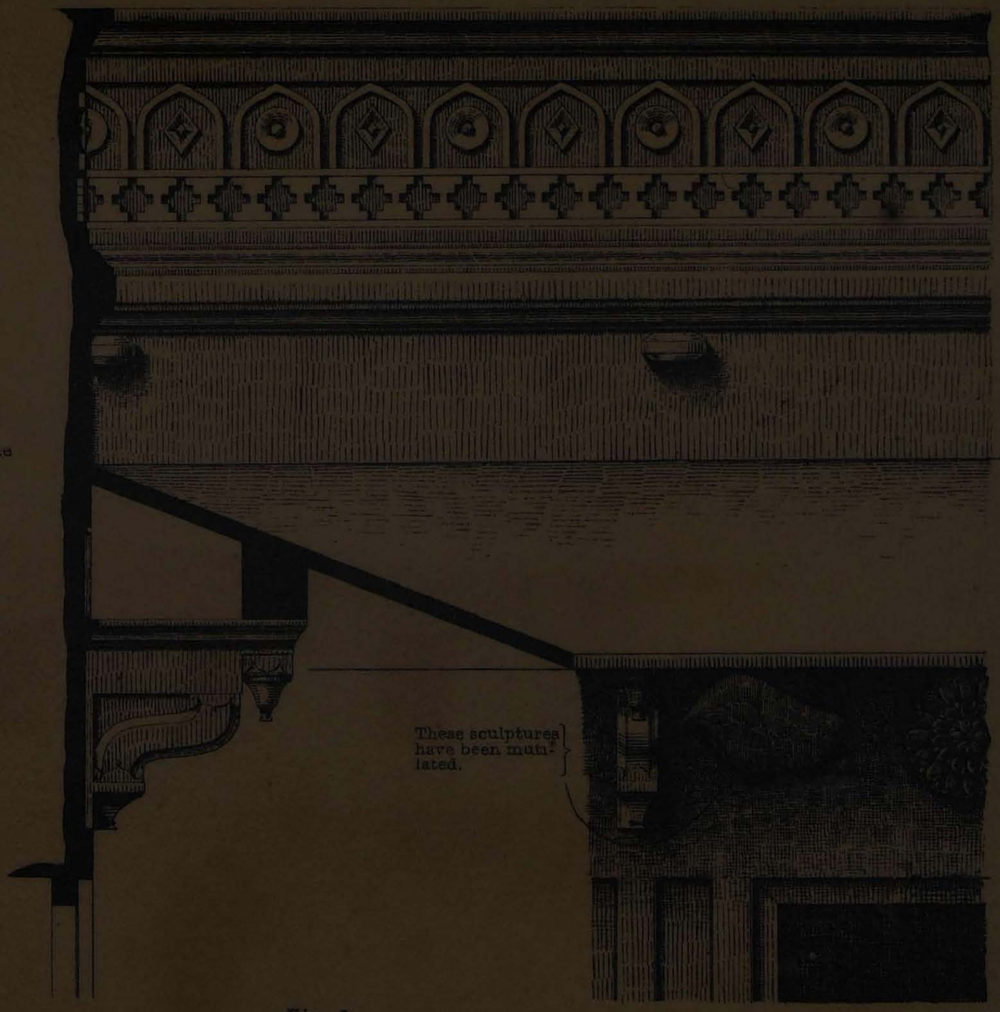


Fig. 3.

DETAIL OF DRIPSTONE AND PARAPET.

Scale.

87 W

223

Radha Kishen, delt.

Scale

DETAIL OF STRUTS SUPPORTING THE LINTELS. *(See Elevation, Plate LXXXVIII).*

Radha Kishen, delt.

Scale

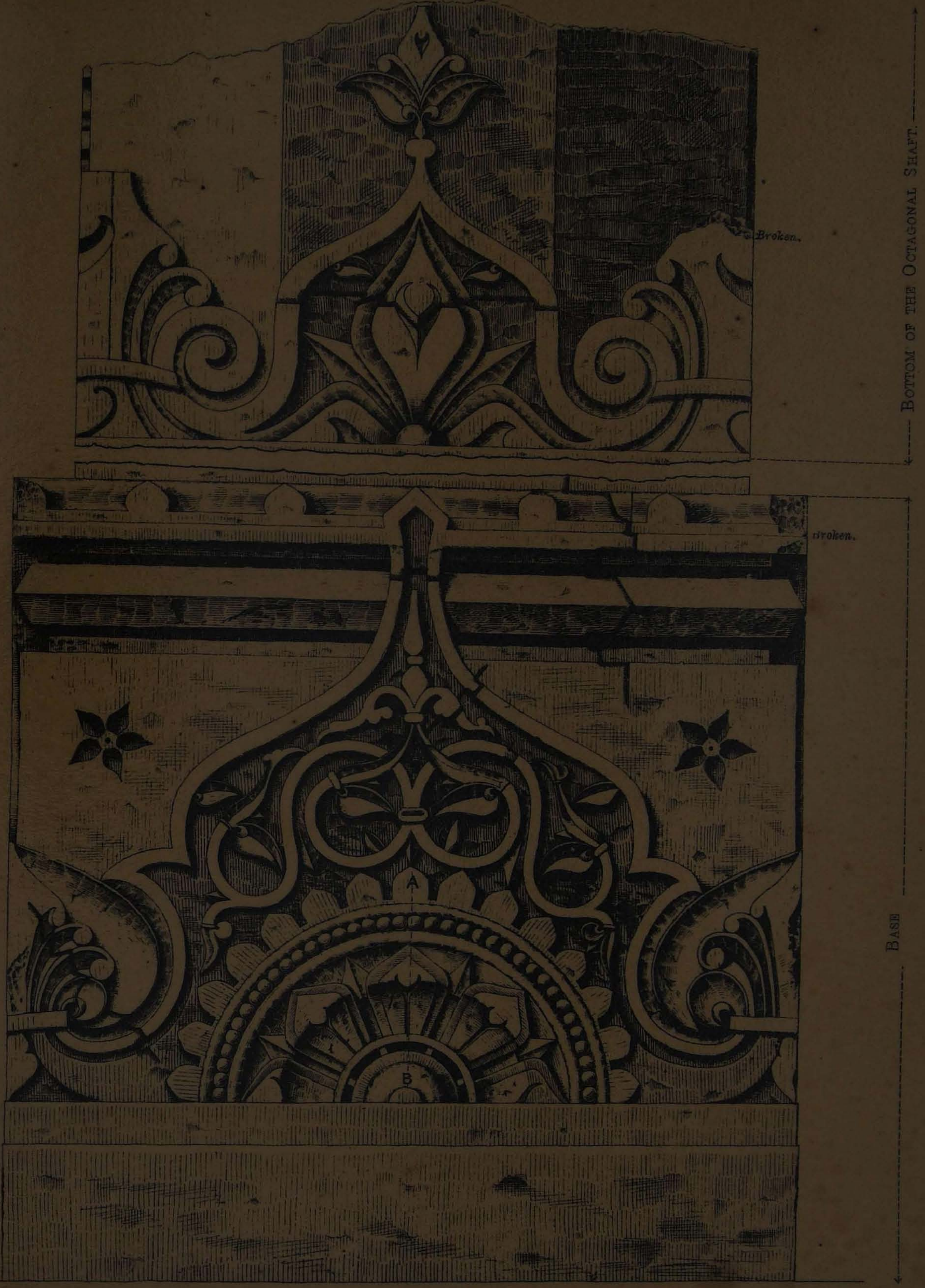
Inches 12" 9" 6" 3" 1 Foot

E. W. SMITH,
Architectural Survey

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

227

N.B.—Sections shown by hatched lines.



Radha Kishan and E. W. Smith, delt.

DETAIL OF THE BASES OF THE COLUMNS. (*Red Sandstone*).

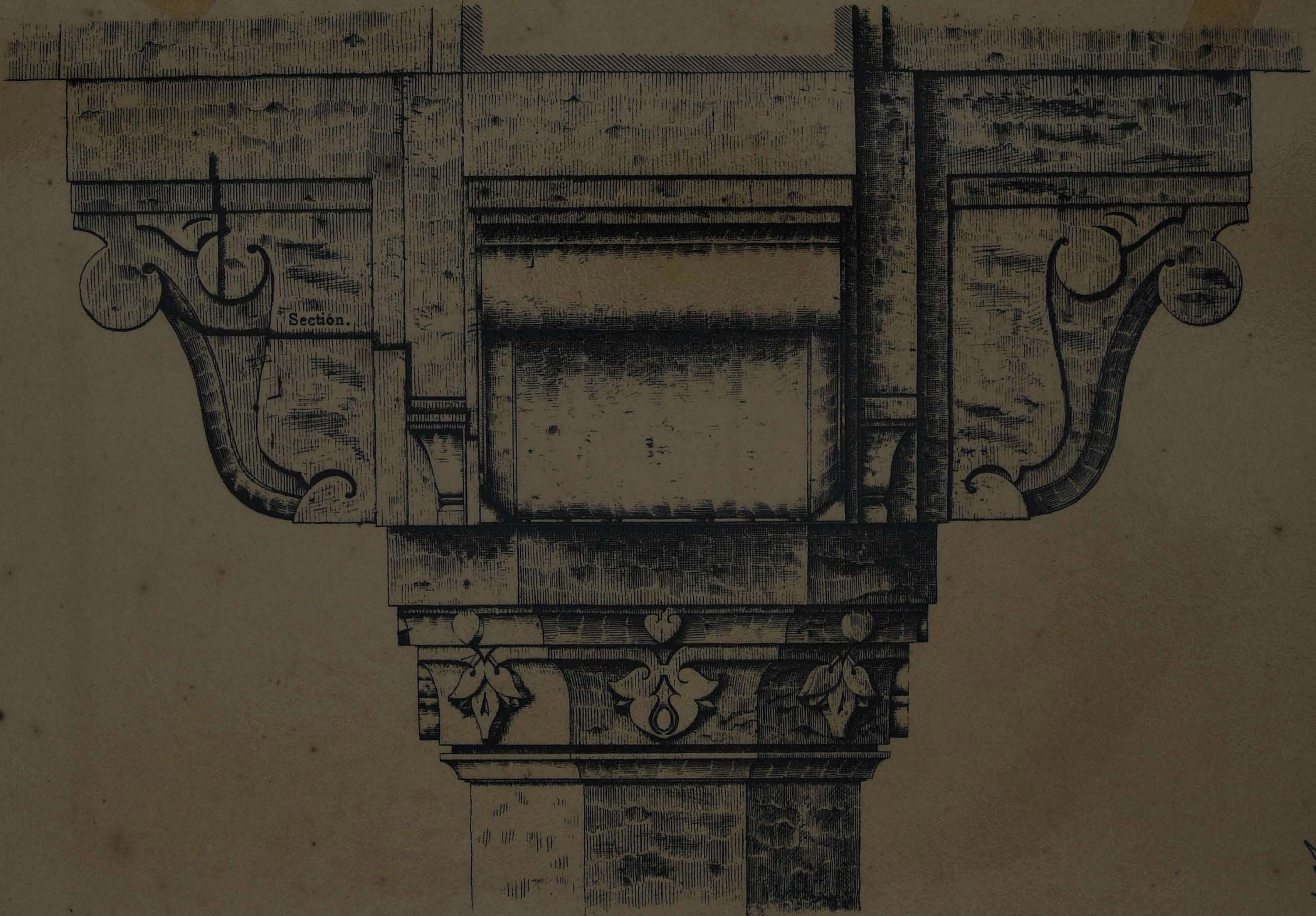
Section at A. B.

Scale.

0 3" 6" 9" 12" INCHES

E. W. SMITH,

229



DETAIL OF CAPITALS OVER THE COLUMNS (*in red Sandstone.*)

...adha Kishen, ... W. Smith, } delt.

SCALE OF FEET

Inches 12 9 6 3 1 Foot

Archaeological Survey of India, N. W. P. Circle, 1892.

E. W. SMITH,
Architectural Surveyor.

Rạdha Kishen, delt.

SECTION.

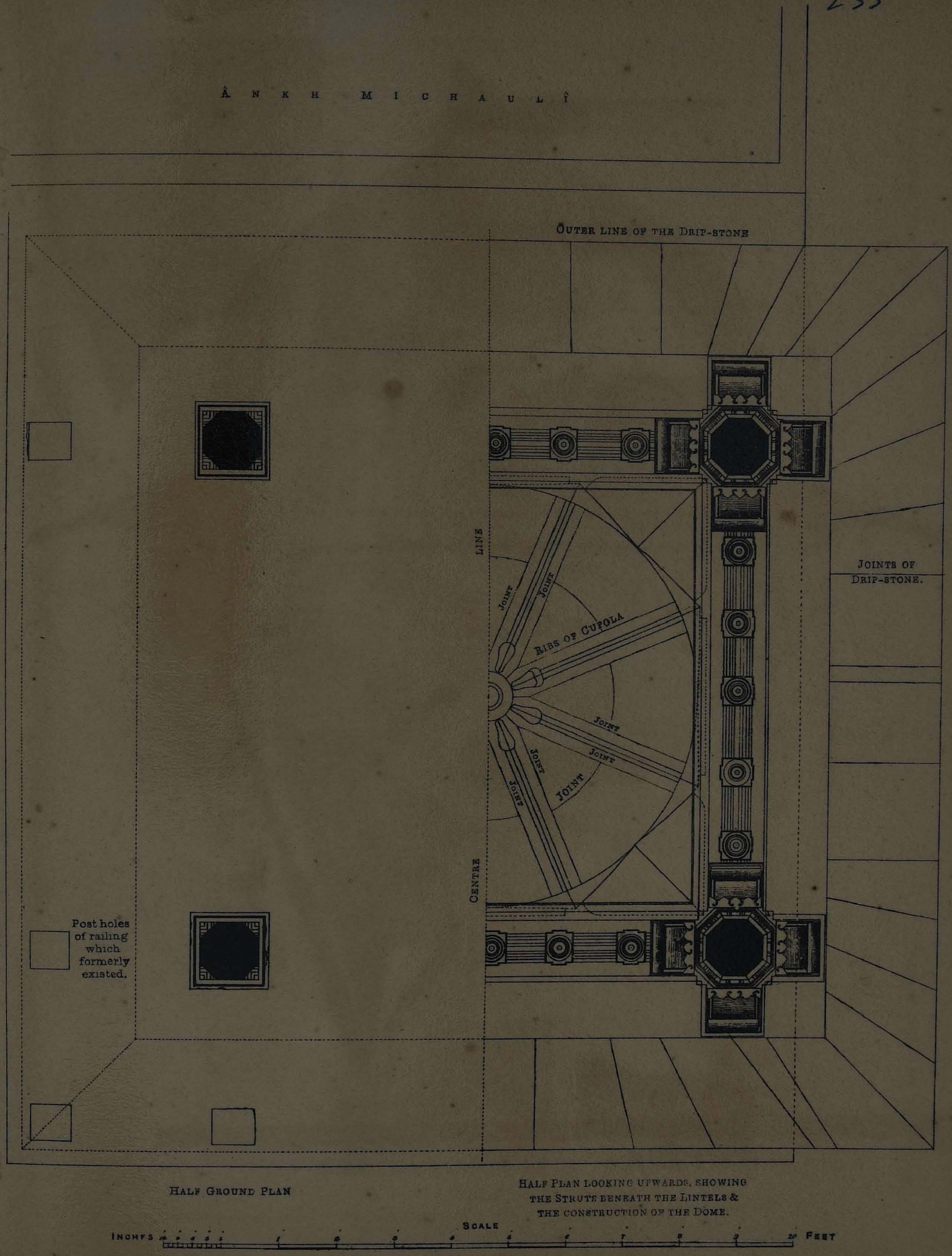
Scale of Feet
Inches 12 6 0 1 2 3 4 5 6 7 8 9 Feet

Archæological Survey of India, N. W. P. Circle, 1892

E. W. SMITH,
Architectural Surveyor.

Photo-Lithographed at the Survey of India Offices, Calcutta, June 1894.

(In red Sandstone).



Archæological Survey of India. N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. Smith,
Architectural Surveyor.

235

The Ankh

nce to the Hospital.

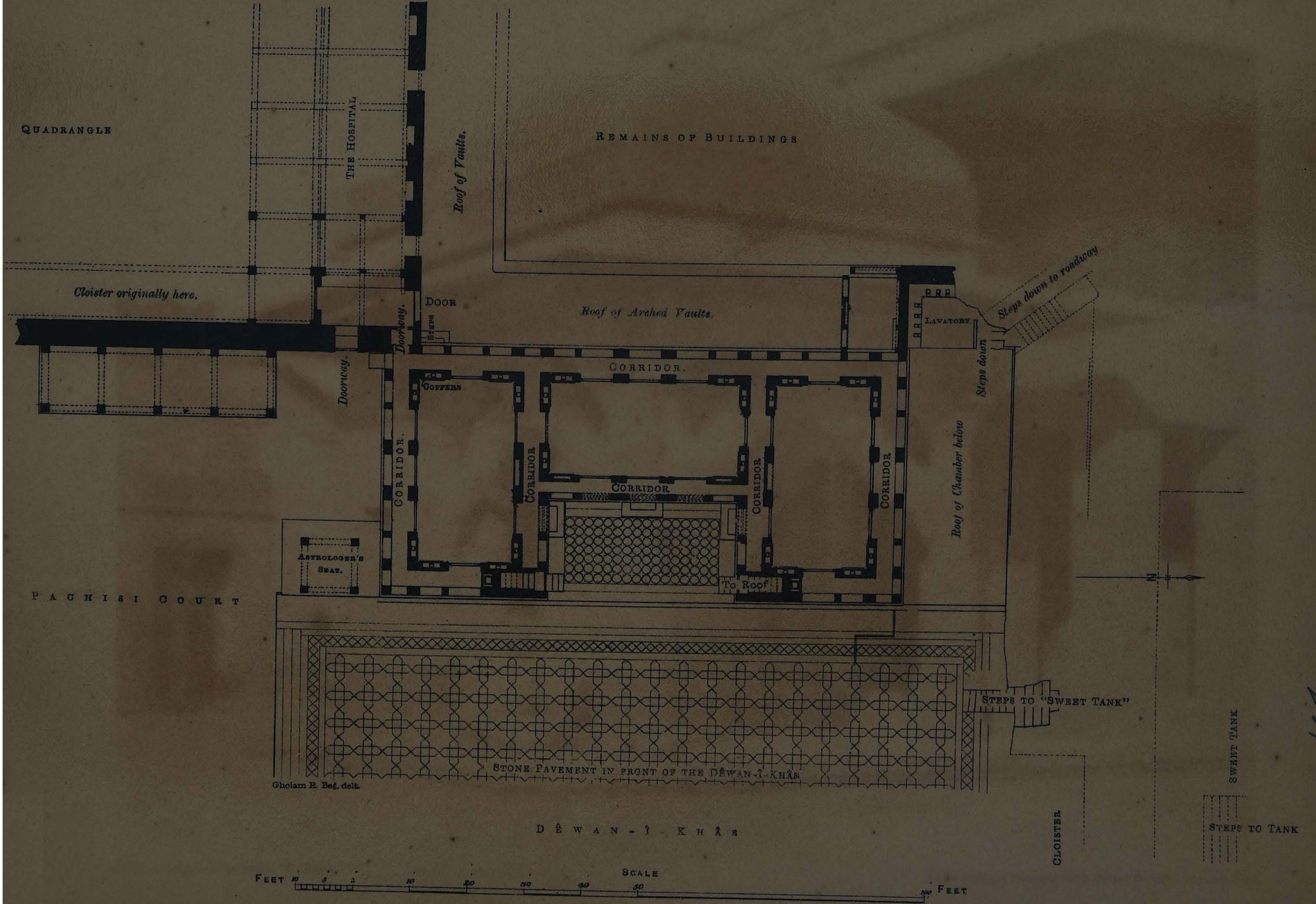
From a negative by Edmd. W. Smith.

Photo-etching.– Survey of India Offices, Calcutta, January 1894.

FATHPUR SÎKRÎ:– THE ASTROLOGERS SEAT.

FAṬHPUR SÎKRÎ.—THE ÂNKH MICHAULÎ.

GROUND PLAN (IN RED SANDSTONE).



Gholam R. Beg, delt.

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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LONGITUDINAL SECTION.

SCALE OF FEET

INCHES 10 5 10 20 30 40 50 100 FEET

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-Lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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Fig. 3. Detail of Parapet and Dripstone.

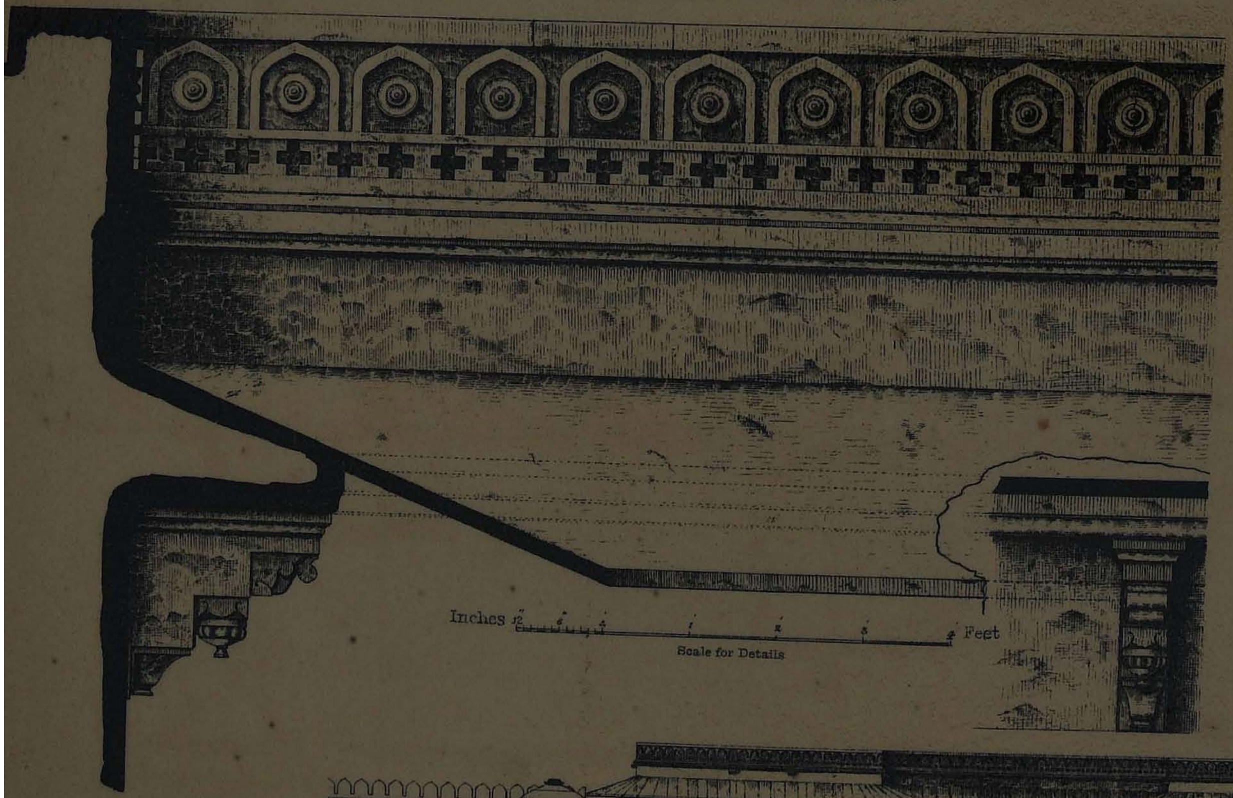
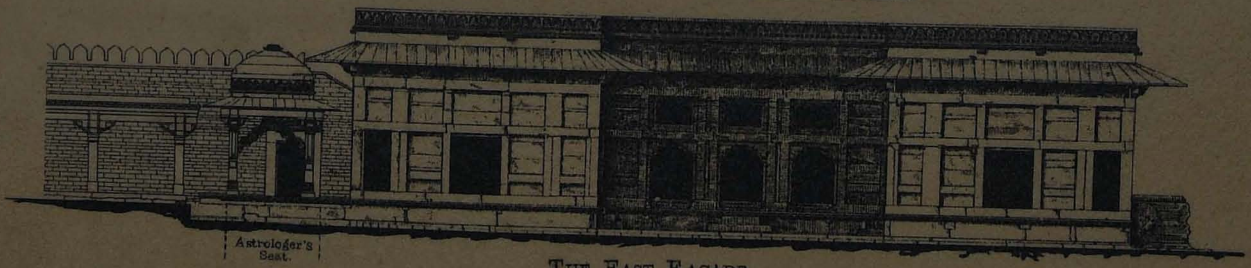


Fig. 4. Elevation of Doorway leading into the Hospital.



The East Façade.

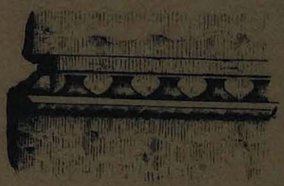


Fig. 2. Detail of the Plinth Moulding.

Gholam Beg, E W. Smith, } delt.

...al Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,

FATHPUR SIKRI.—THE ANKH MICHAULI.

Details of the Doorways.

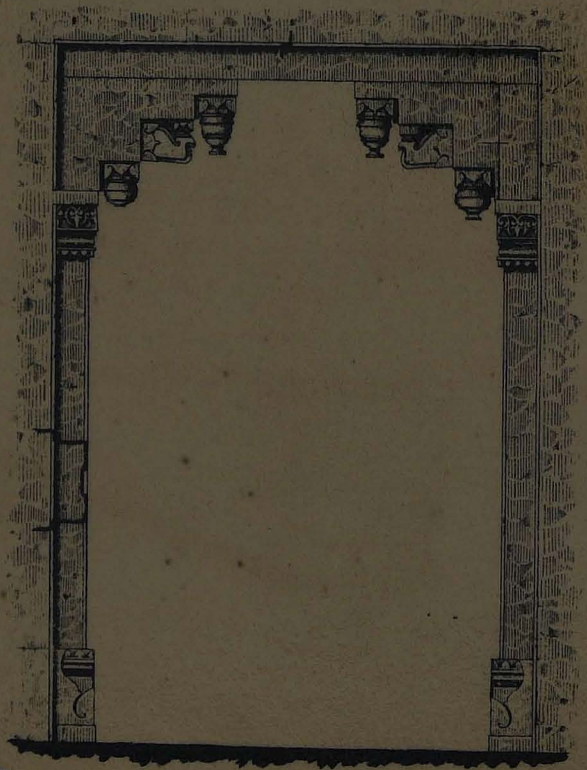
PLATE XCVIII.

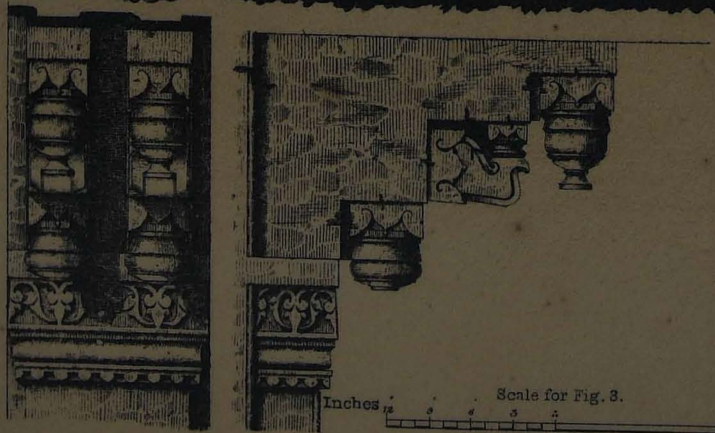
Scale, for Figs. 1, 2 and 6.

Inches 12 6 3 1 2 3 4 5 6 7 8 9 10 Feet

Fig. 2. Section.

Fig. 1. Elevation of the Central Doorway.





Inches 12 9 6 3 0 1 Foot
Scale for Fig. 3.

Fig. 3. Detail of Brackets beneath the Lintels over the Doorways.

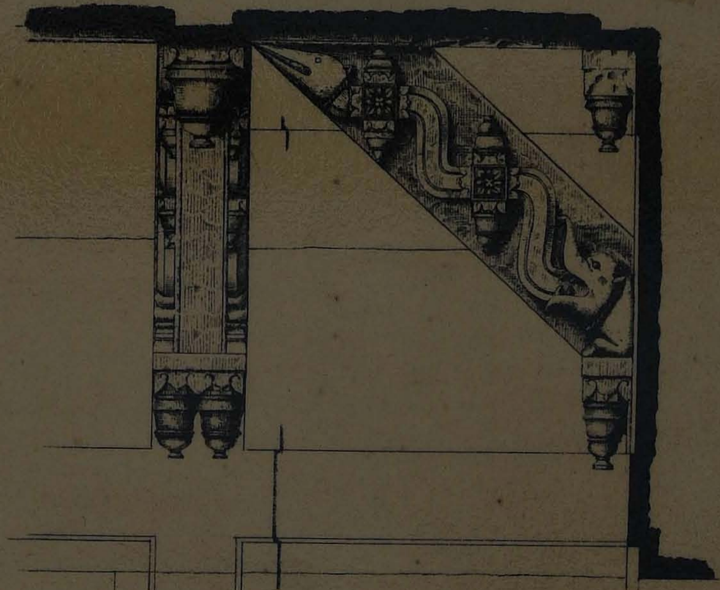


Fig. 6. Detail of Stone Struts beneath the Roof.

Details of Base and Capitals.

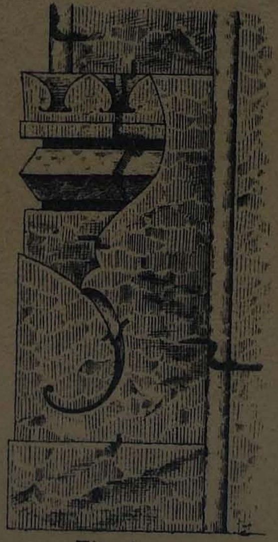


Fig. 4.

Fig. 5.

Scale for Figs. 4 and 5.
Inches 12 9 6 3 0 Inches

Singh, delt.

Archæological Survey of India, N. W. P. Circle, 1892

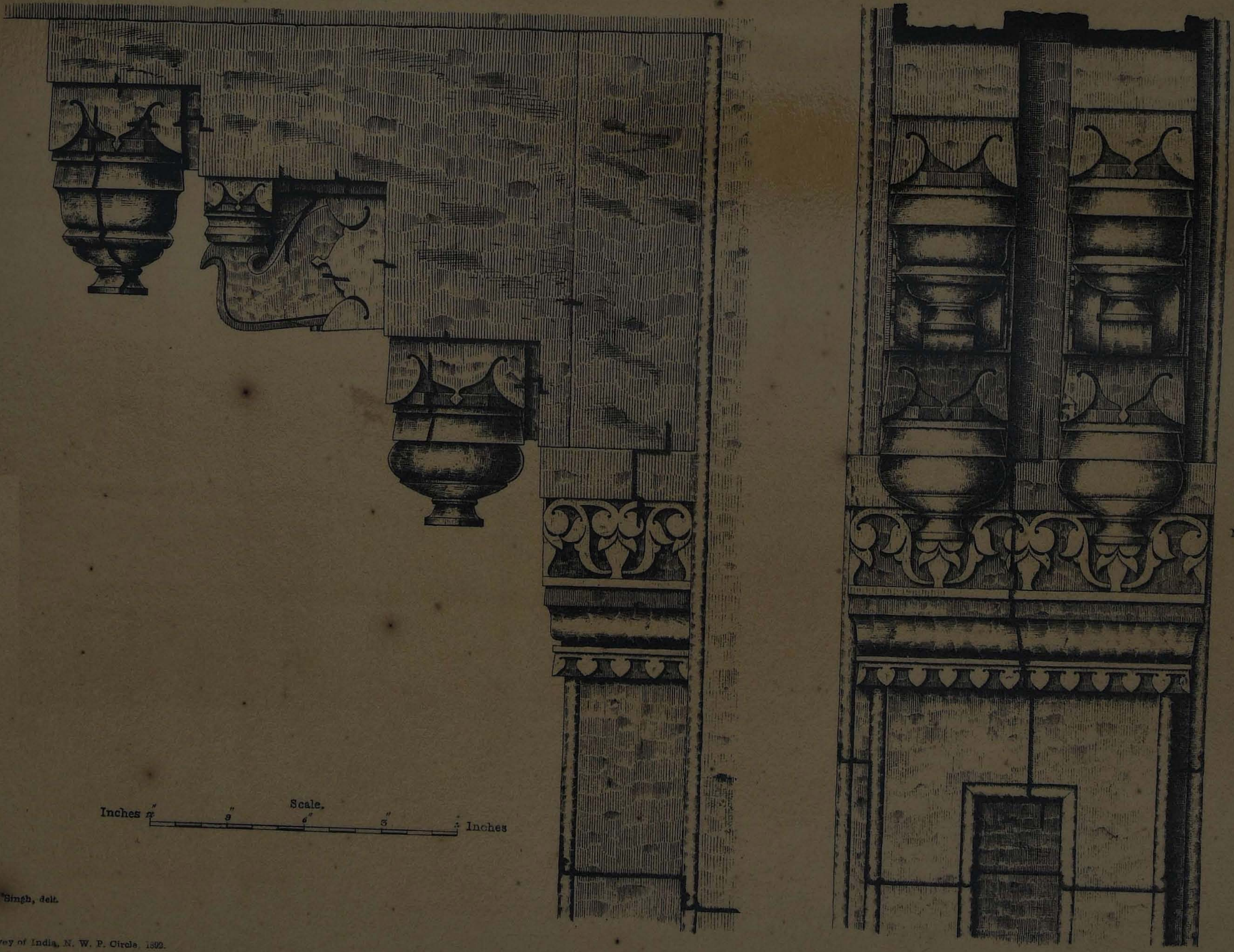
Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FAṬHPUR SÎKRÎ.—THE ÂNKH MICHAULÎ.

PLATE XCIX.

DETAILS OF BRACKETS SUPPORTING LINTELS OVER THE EXTERNAL DOORWAYS.



N.B.—The hatched lines show the Sections.

Ram Singh, delt.

...gical Survey of India, N. W. P. Circle, 1892.

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

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Architectural Surveyor.

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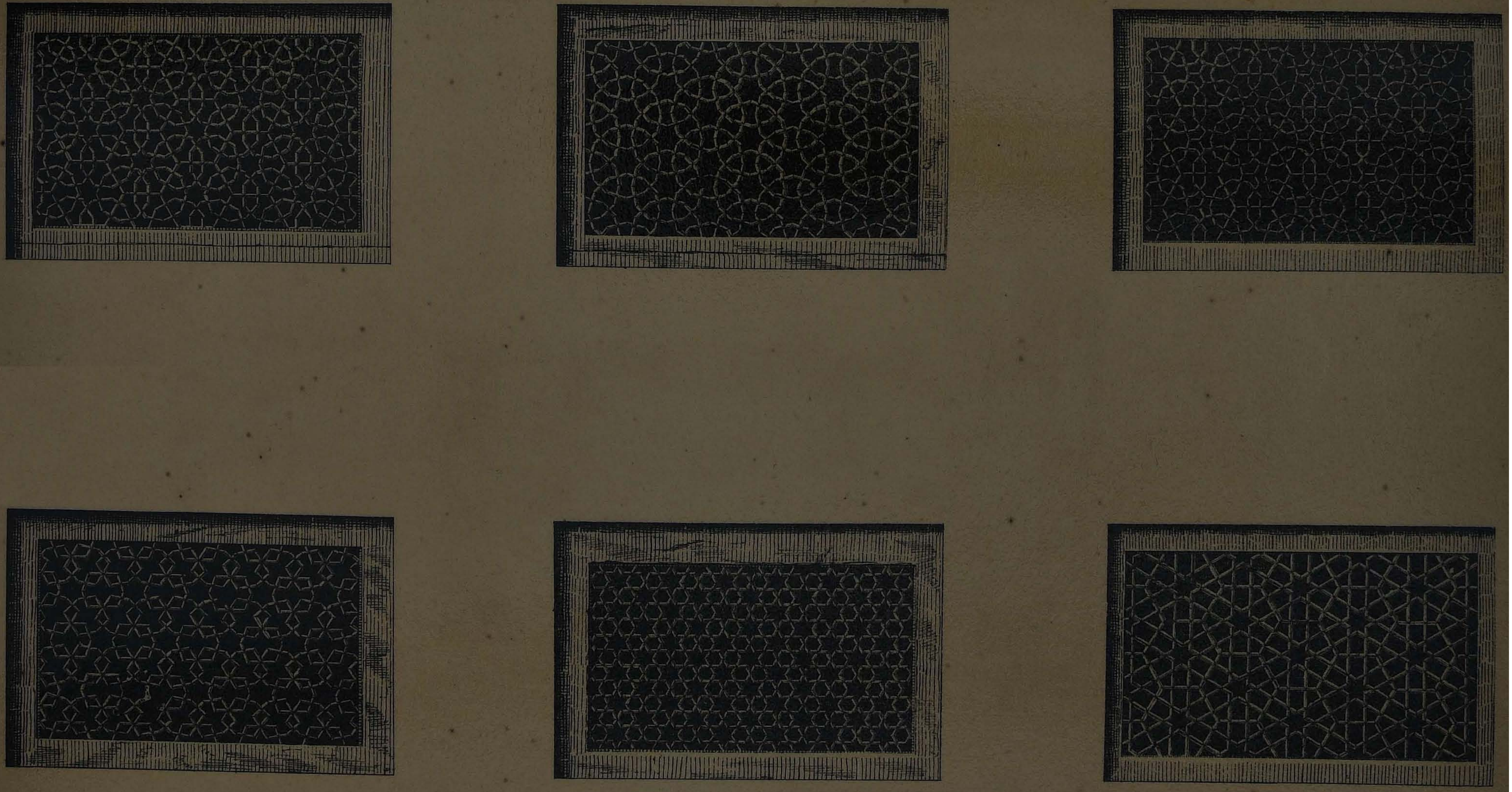
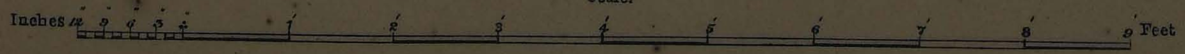
FAṬHPUR SÎKRÎ.—THE ÂNKH MICHAULÎ

DETAILS OF RED SANDSTONE JÂLI WINDOWS.



Ram Singh,
E. W. Smith, } delt.

Scale.



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E. W. SMITH,
Architectural Surveyor.

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104 W

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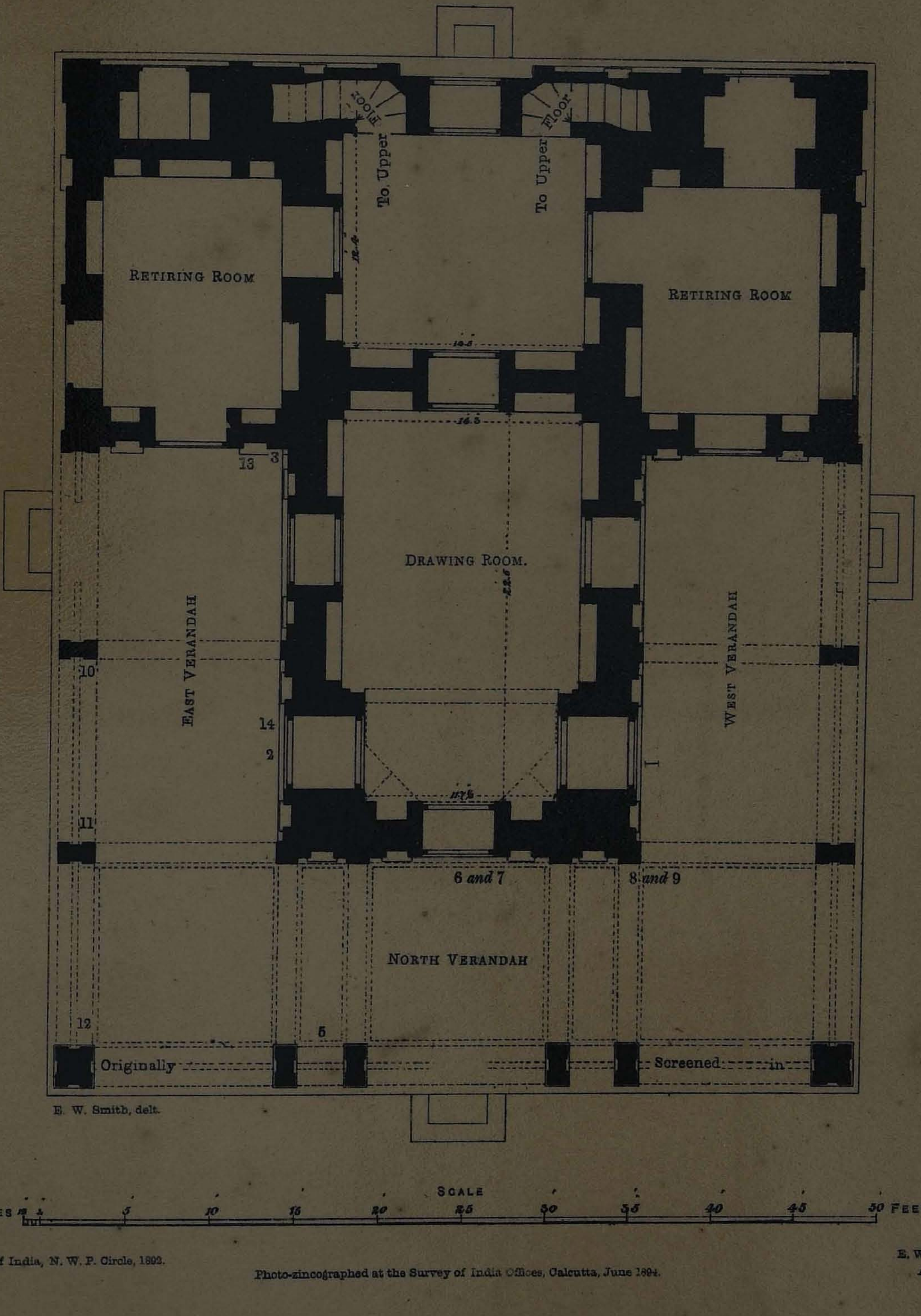
FATHPUR SÎKRÎ.—MIRIAM'S HOUSE.

PLATE CII.

Ground Floor Plan.



E. W. Smith, delt.

Archæological Survey of India, N. W. P. Circle, 1892.

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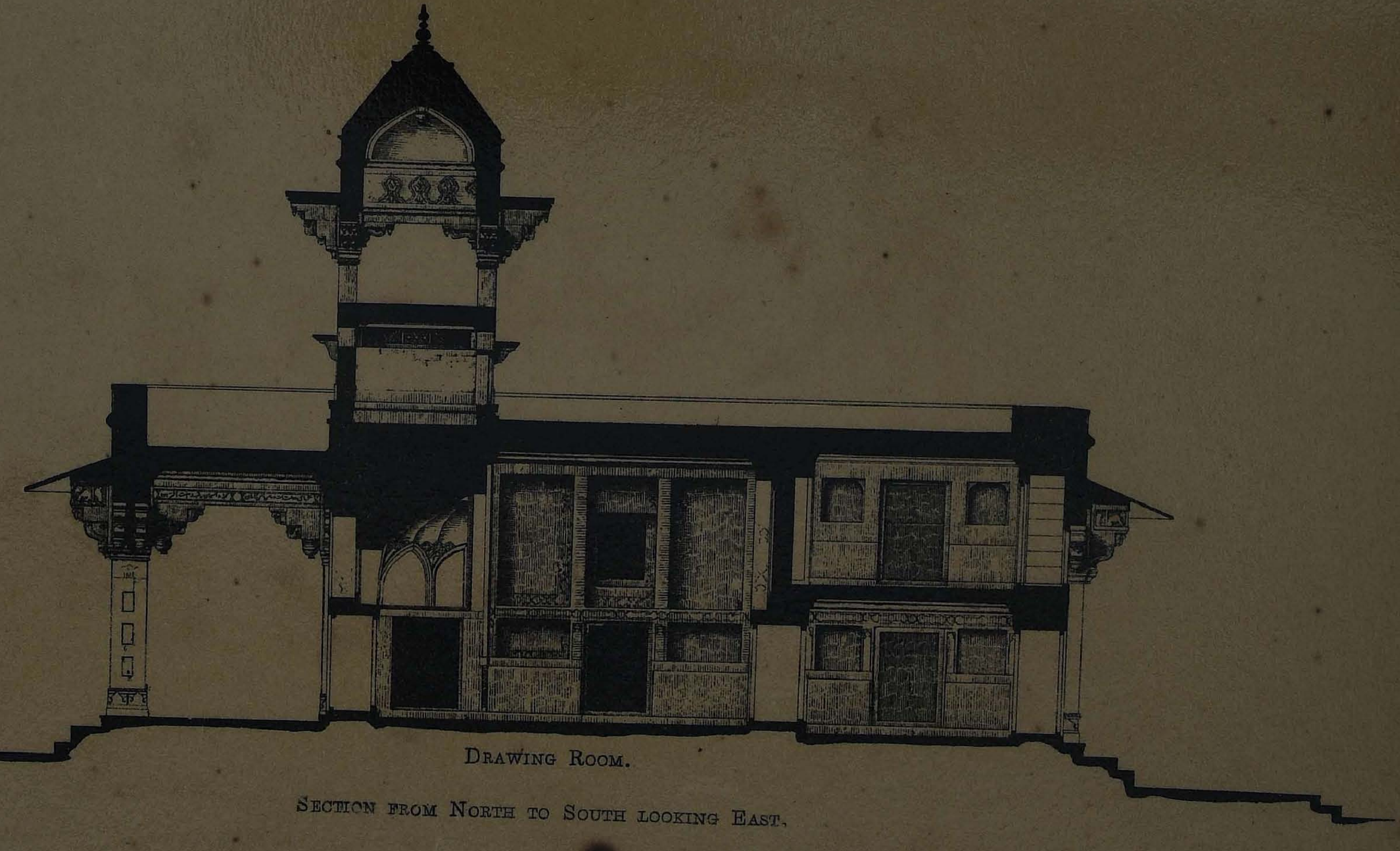
E. W. SMITH,
Architectural Surveyor.

INTERNAL CORNICE AROUND
DRAWING ROOM.



DRAWING ROOM.

SECTION FROM NORTH TO SOUTH LOOKING EAST.

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

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FAṬHPÛR SÎKRÎ.—MIRIAM'S HOUSE.

E. W. Smith,
Bhairav Bakhsh, } delt.

EAST FAÇADE.

SCALE
FEET 5 0 5 10 15 20 25 30 35 40 45 FEET

Archæological Survey of India, N. W. P. Circle, 1889.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

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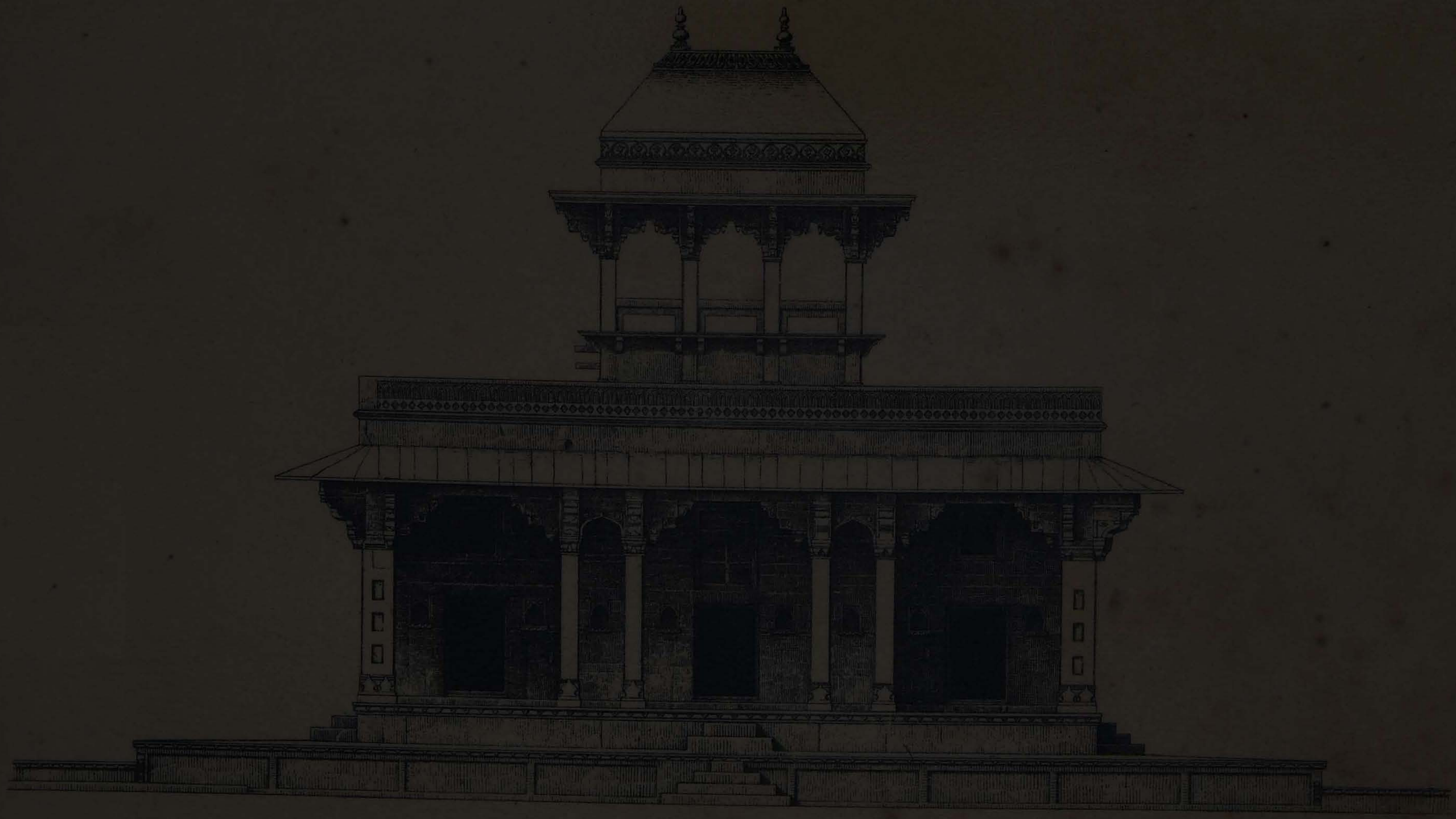

NORTH FAÇADE.

SCALE

FEET 5 0 5 10 15 20 25 30 35 40 45 FEET

Photo-lithographed at the Survey of India Offices, Calcutta, June 1894.

rchæological Survey of India. N. W. P. Circle, 1892.

E. W. SMITH,
Architectural Surveyor.

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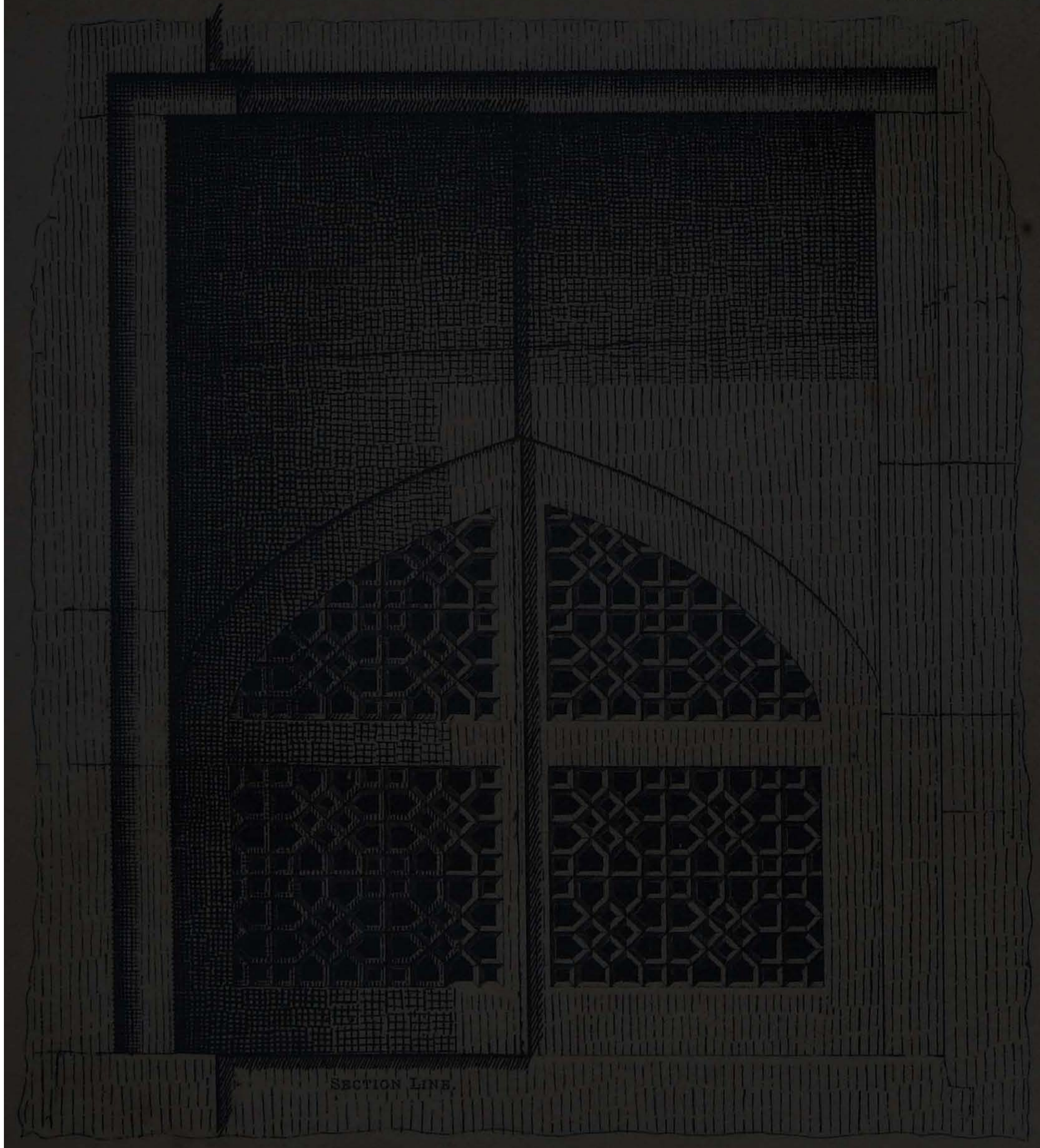
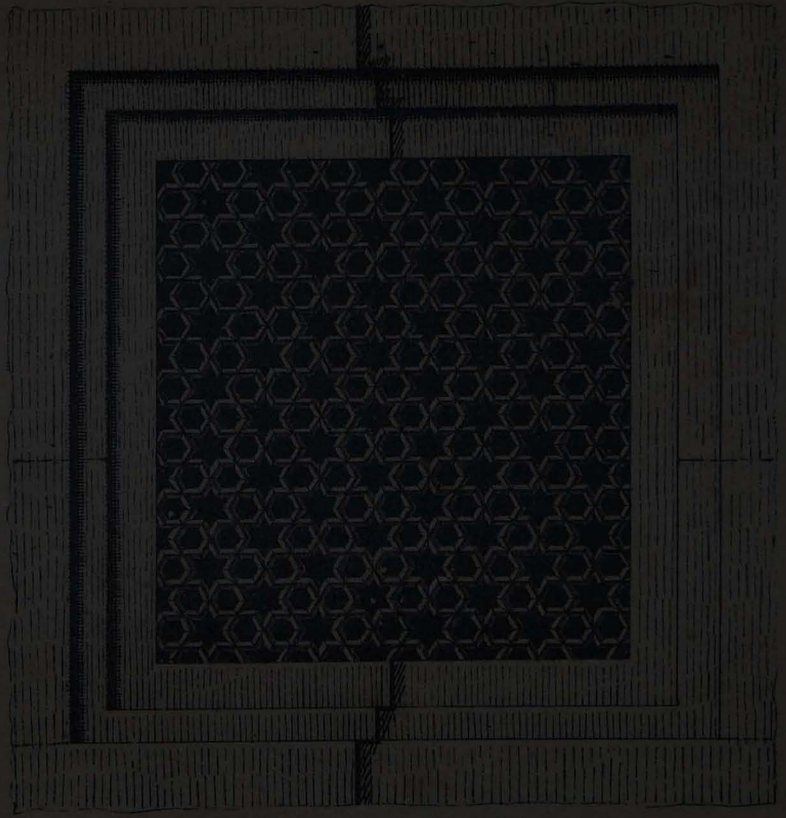
FAṬHPÛR SÎKRÎ.—MIRIAM'S HOUSE.

PLATE CVI.

DETAIL OF WINDOWS



JALI WINDOW OVER THE NORTH ENTRANCE.



JALI WINDOWS OVER THE DOORWAYS ON THE EAST AND WEST FAÇADES.

257

Gholam Rasul Beg, Harridas Dutta, } delt.

Archæological Survey of India, N. W. P. Circle, 1892.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

PLATE CVII.

FAṬHPÛR SÎKRÎ.—MIRIAM'S HOUSE.

DETAIL OF CARVED STONE BRACKETS SUPPORTING THE EAVES AROUND THE FAÇADES.

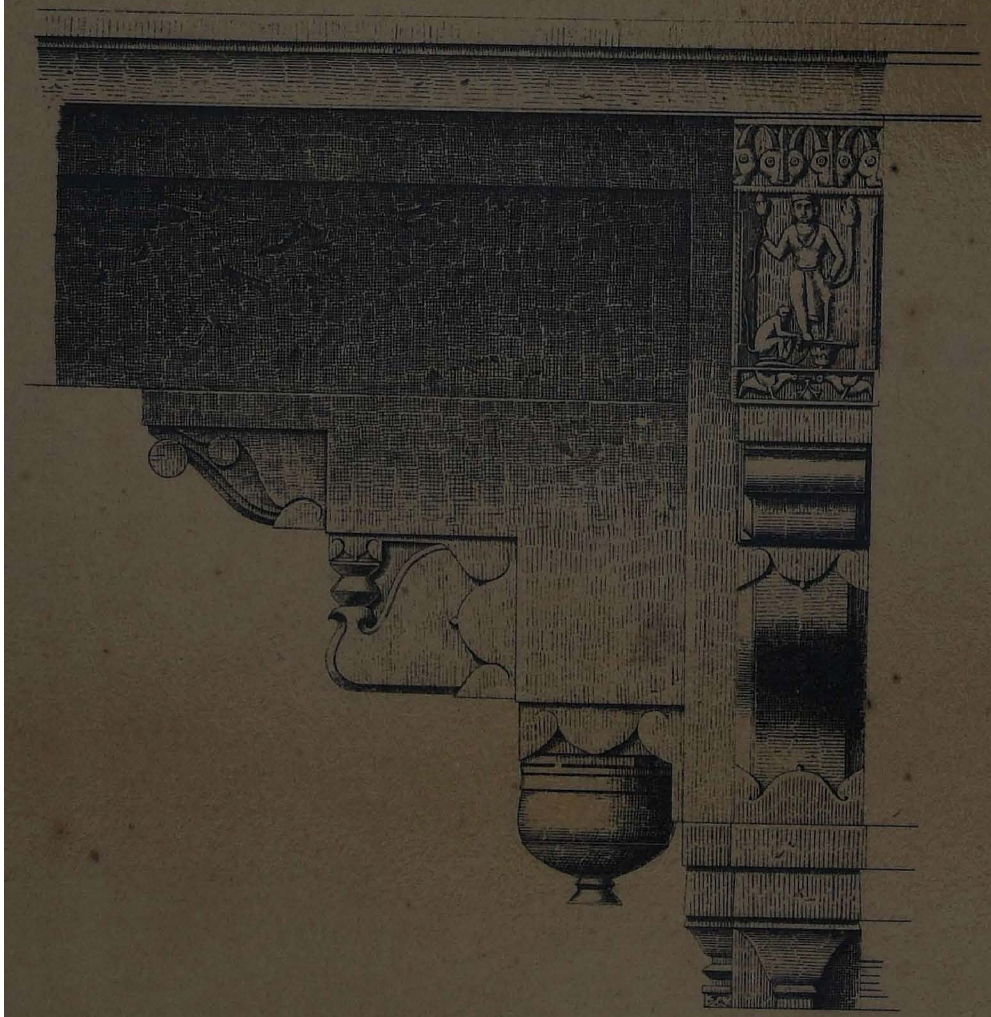


Fig. 2. DETAIL OF BRACKET ON NORTH FAÇADE.

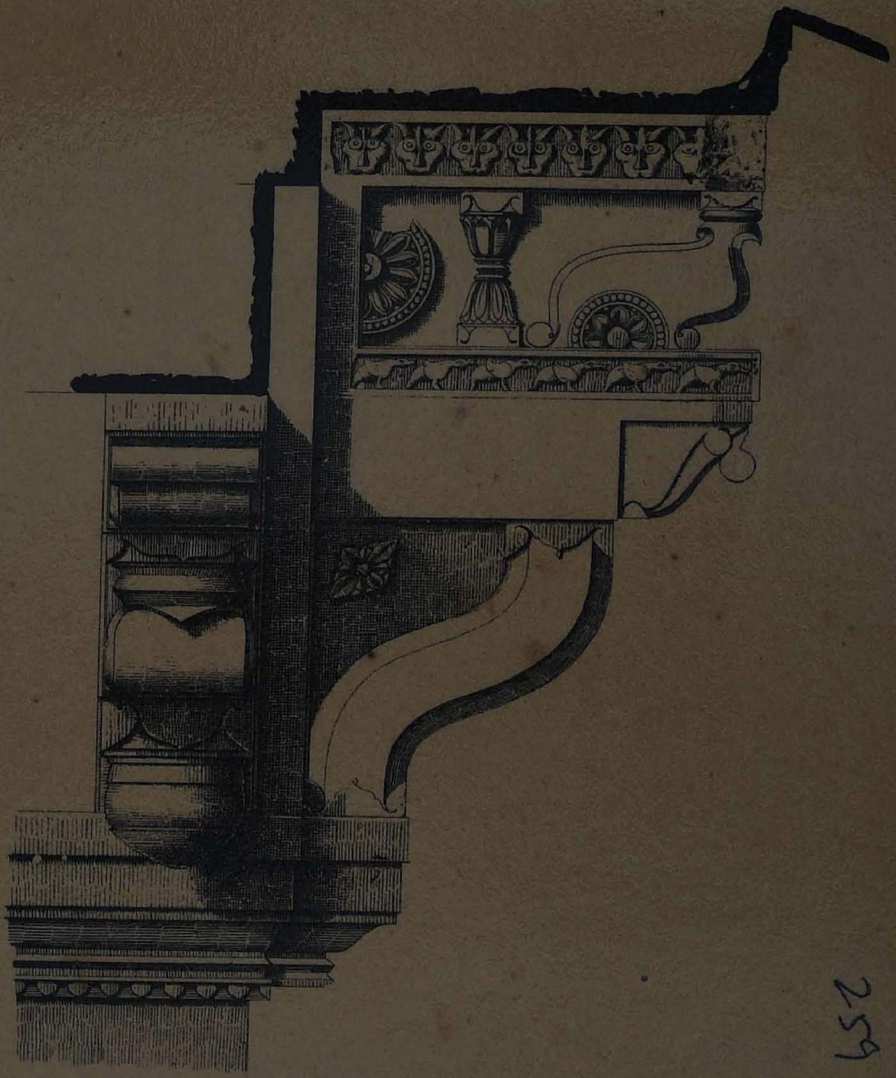


Fig. 1. DETAIL OF BRACKET ON THE EAST FAÇADE.

INCHES 12 9 6 3 0 1 SCALE 2 3 4 FEET

Ghulam Rasul Beg, } delt.
Bhairav Bakhsh,

Archæological Survey of India, N. W. P. Circle, 1892.

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FAṬHPUR SÎKRÎ.—MIRIAM'S HOUSE.

DETAIL OF CORNICE AND EAVES.

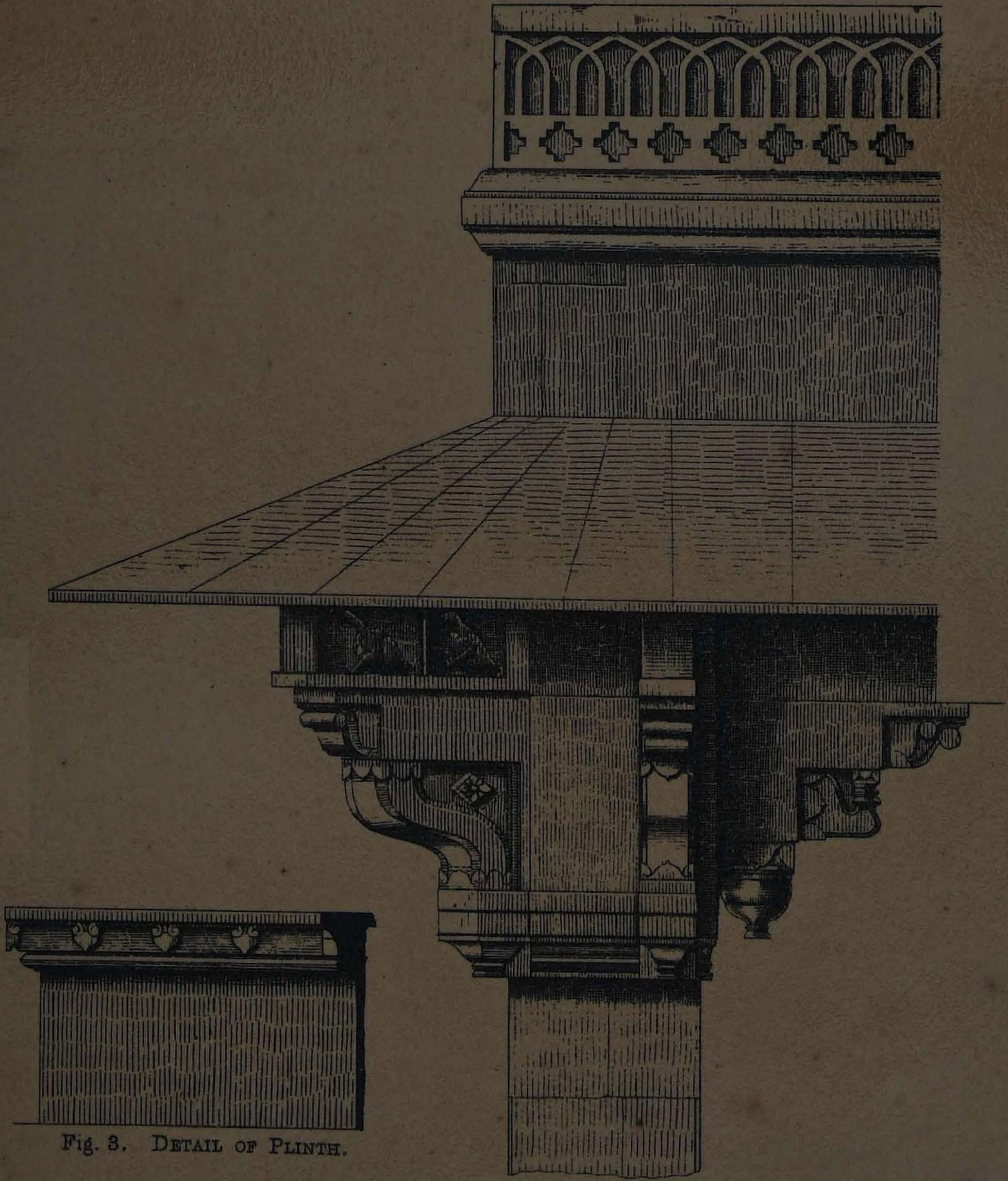

Fig. 3. DETAIL OF PLINTH.

Fig. 2.

Fig. 1.

INCHES 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET
SCALE

Gholam Rasul Beg, delt.

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Fig 1. FRESCO OVER THE NORTHERN DOORWAY ON THE WEST FAÇADE (THE SO-CALLED "ANNUNCIATION") (No. 1 ON THE GROUND PLAN).

Fig. 2. FRESCO OVER THE NORTH DOORWAY ON THE EAST FAÇADE (No. 2 ON THE GROUND PLAN).

SCALE

INCHES 12 9 6 3 0 1 2 3 FEET

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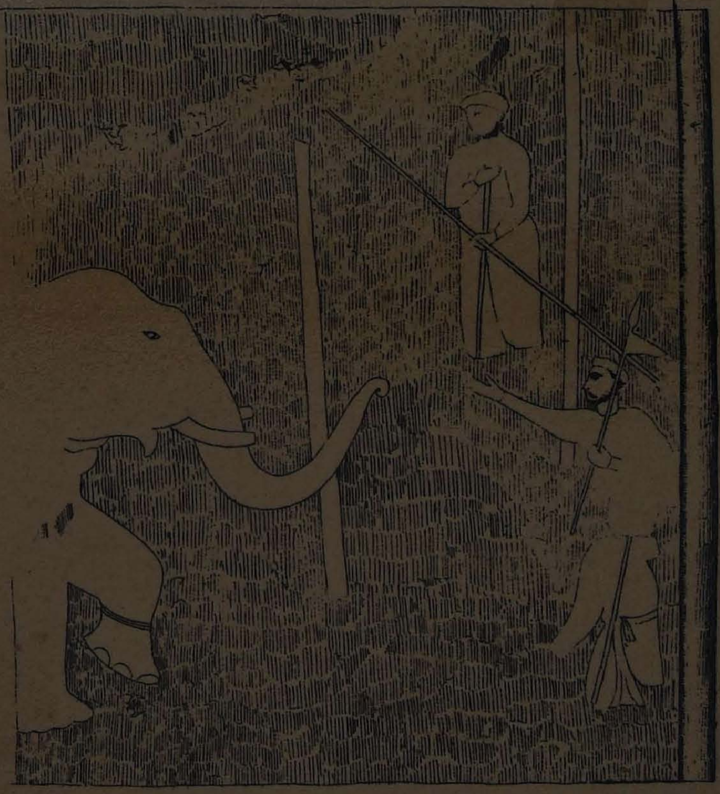


Fig. 1.

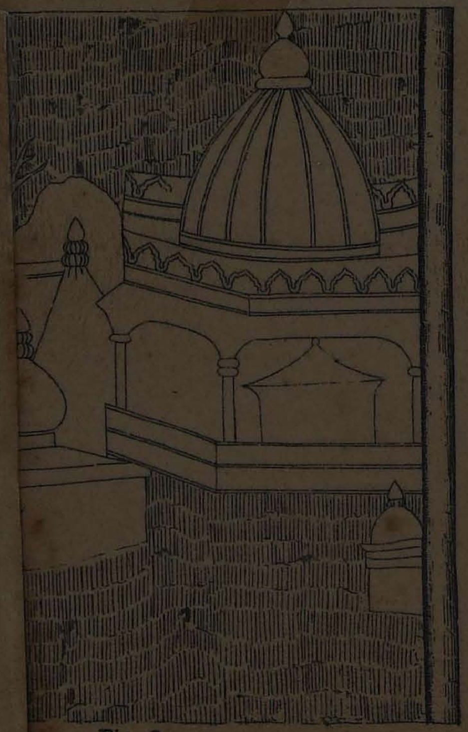


Fig. 2.

Fig. 3.

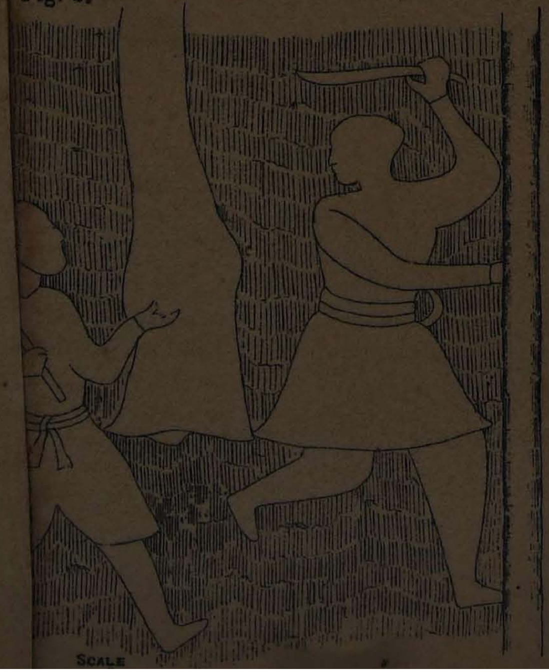
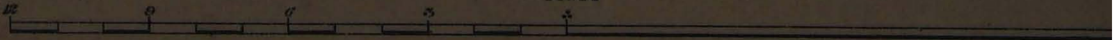


Fig. 1. Remains of a Fresco on the North Verandah.

Fig. 2. Do. do. beneath the Capital of a Pilaster on the North-East angle of the Drawing Room.

Fig. 3. Do. of a Fresco on the left side of the South Doorway of the Drawing Room (No. 3 on the Ground Plan).

265



E. W. SMITH.

FRESCO FROM ONE OF THE EAST VERANDAH COLUMNS.

SCALE OF FEET

Inches 12" 9" 6" 3" 0 1 Foot

Archæological Survey of India. N. W. P. Circle 1892.

E. W. SMITH,
Architectural Surveyor

Ram Singh, delt.

Photo-Lithographed at the Survey of India Offices, Calcutta, June 1894.

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Radha Kishen, delt.
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Architectural Surveyor.

FAṬHPUR SÎKRÎ.—MIRIAM'S HOUSE. PLATE CXIII.

FRESCO UPON THE NORTH WALL OF THE DRAWING ROOM (NO. 7 ON THE GROUND PLAN).

Radha Kishen, delt.

SCALE

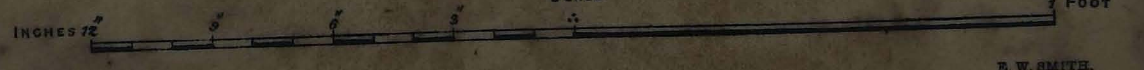
INCHES 12 9 6 3 0 1 FOOT

Archæological Survey of India, N. W. P. Circle, 1893.

Photo-zincographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH,
Architectural Surveyor.

FRESCO UPON THE NORTH WALL OF THE DRAWING ROOM (No. 6 ON THE GROUND PLAN).



Archæological Survey of India, N. W. P. Circle, 1892.
Photo-zincographed at the Survey of India Offices, Calcutta, June 1894
E. W. SMITH, Architectural Surveyor.

Fresco upon one of the Pilasters on the North Wall of the Drawing Room
(No. 8 on the Ground Plan).

275

Fazul-ud-din I, delt.

Scale

Architectural Surveyor

(No. 9 on the Ground Plan).

277

Ram Singh, delt.

Scale

Inches 12 9 6 3 0

E. W. Smith.

FRESCO FROM THE EAST VERANDAH (No. 10 ON THE GROUND PLAN).

SCALE OF FEET

Inches 12 9 6 3 0 1 Foot

Archæological Survey of India, N. W. P. Circle 1892

Photo-Lithographed at the Survey of India Offices, Calcutta, June 1894.

E. W. SMITH, Architectural Surveyor.

Radha Kishen, delt.

Fig. 1. FRESCO UPON COLUMN ON THE NORTH-EAST ANGLE OF HOUSE (NO. 12 ON THE GROUND PLAN).

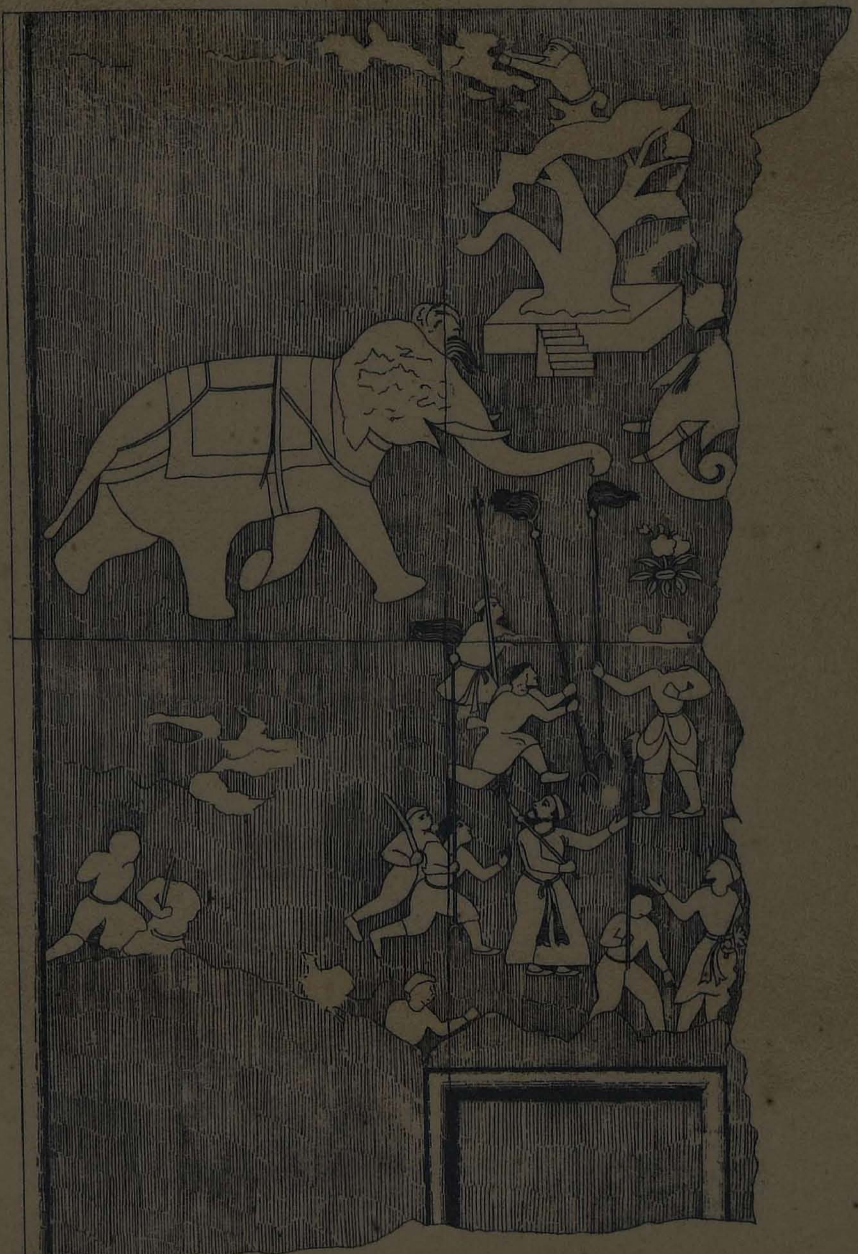


Fig 2. FRESCO UPON COLUMN ON THE EAST VERANDAH (NO. 11 ON THE GROUND PLAN).

SCALE OF FEET

Inches 12 9 6 3 0 1 Foot

FATHPUR SIKRI.—MIRIAM'S HOUSE.

FRESCO ON NORTH WALL OF THE EASTERN RETIRING ROOM (NO. 13 ON THE GROUND PLAN).

283

Fazul-ud-din, I. } delt.
Ram Pratab, II. }

FRESCO OVER DOORWAY AT THE NORTH-EAST END OF THE DRAWING ROOM
(NO. 14 ON THE GROUND PLAN).

Archæological Survey of India, N. W. P. Circle 1892.
Photo-Lithographed at the Survey of India Offices, Calcutta, June 1894.
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